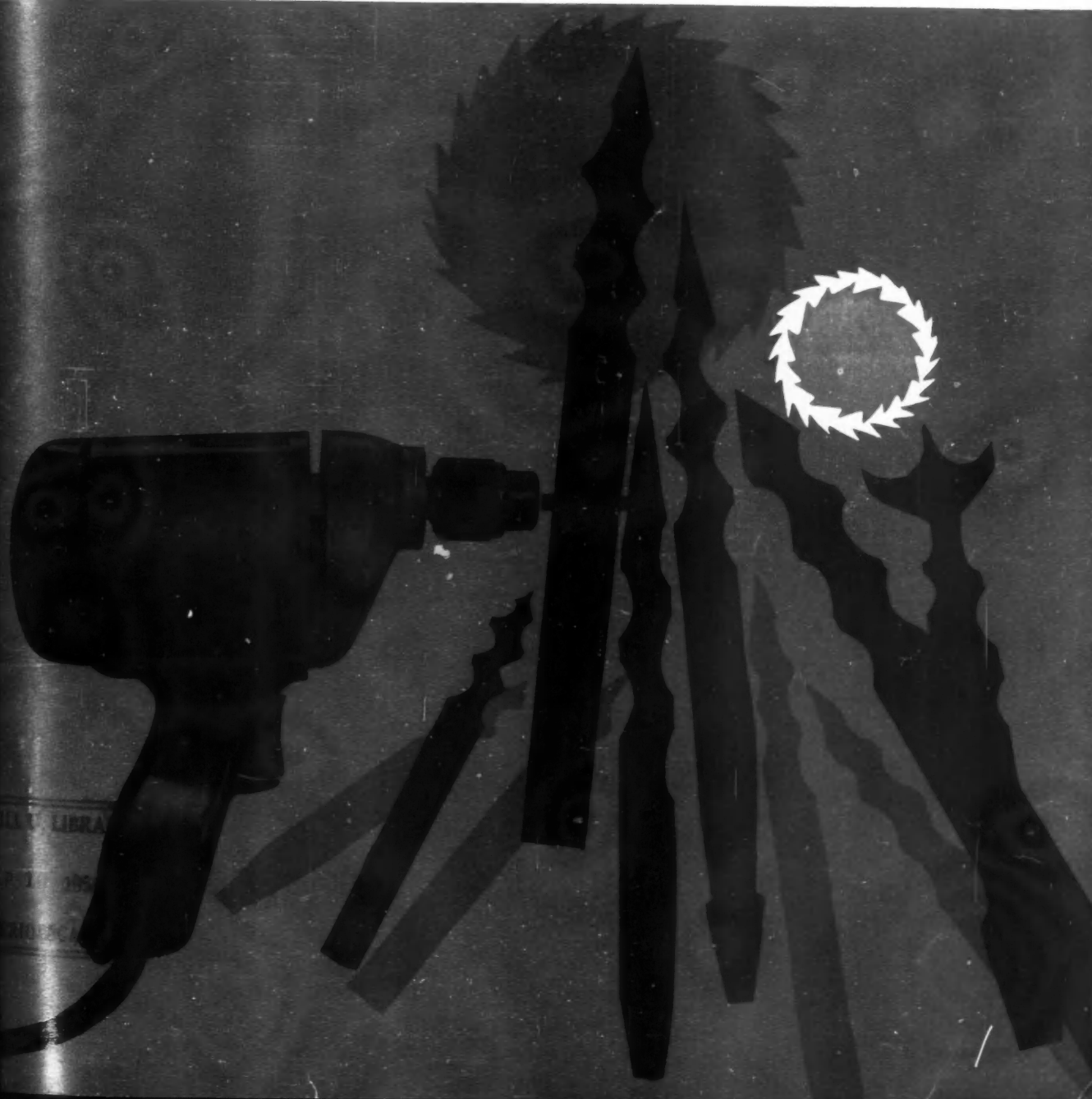


The Council of Industrial Design

September 1958 No 117 Price 3s

Design

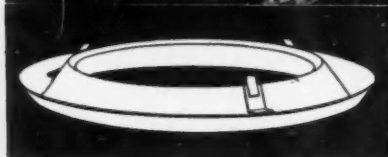
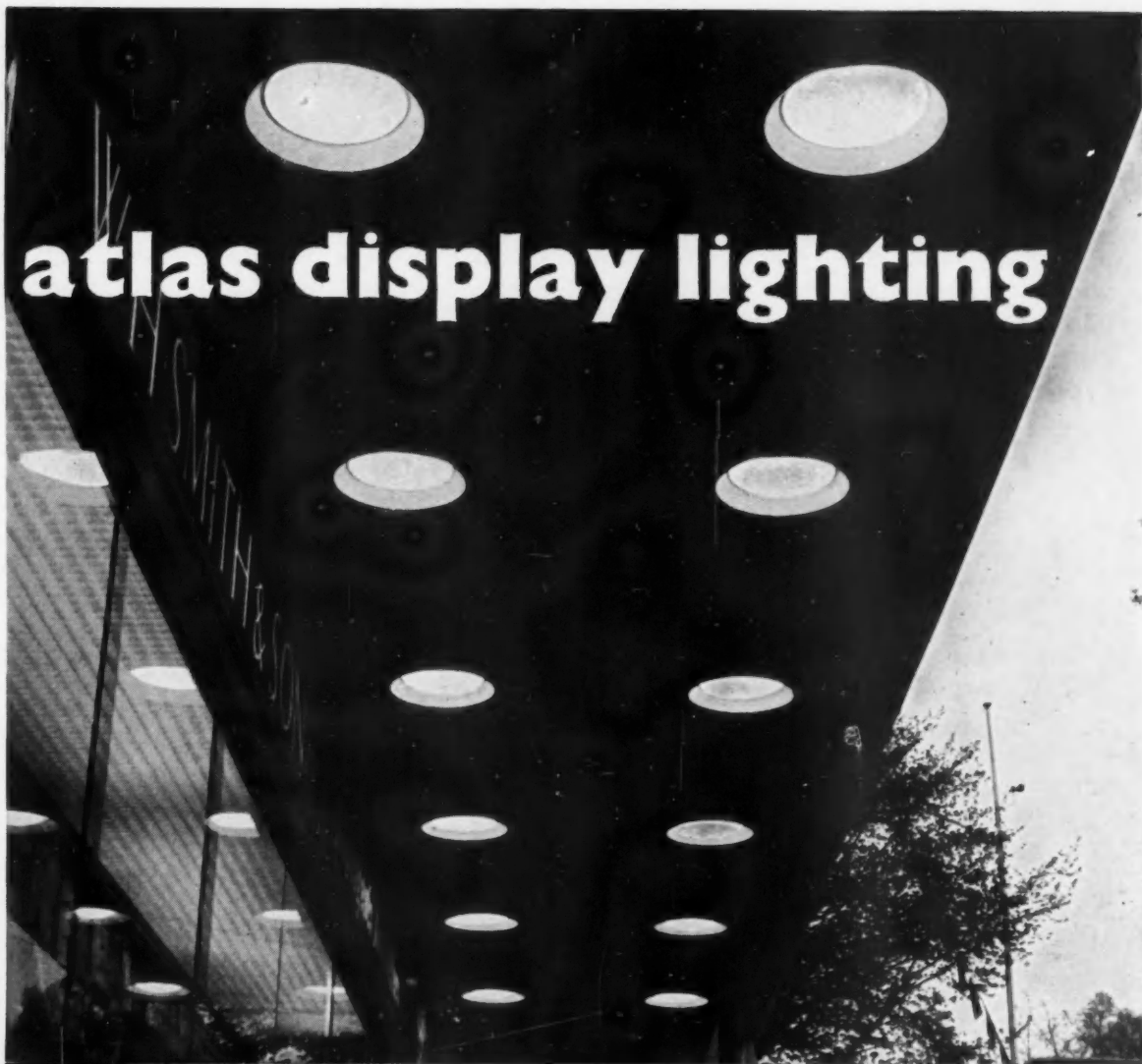


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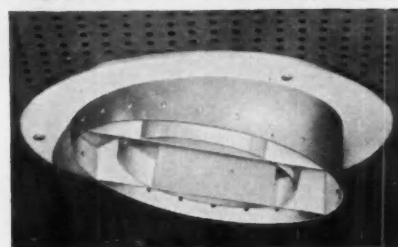
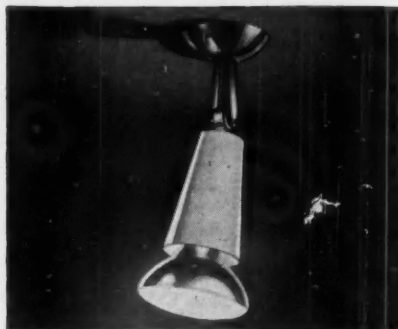
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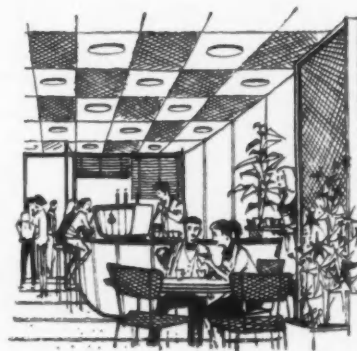
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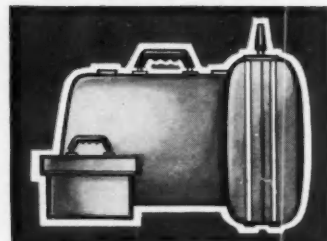
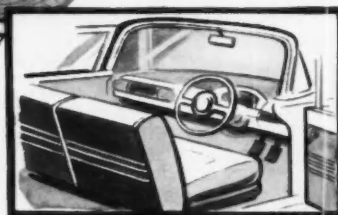
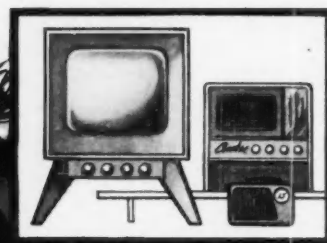
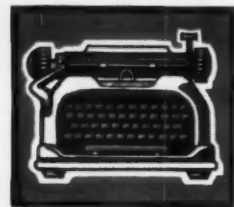
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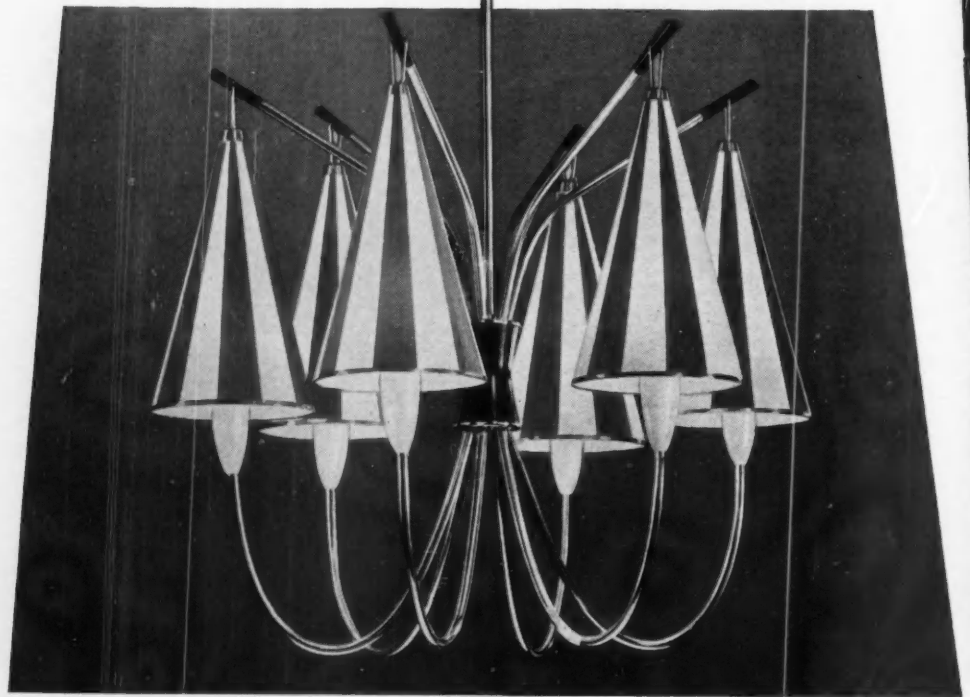
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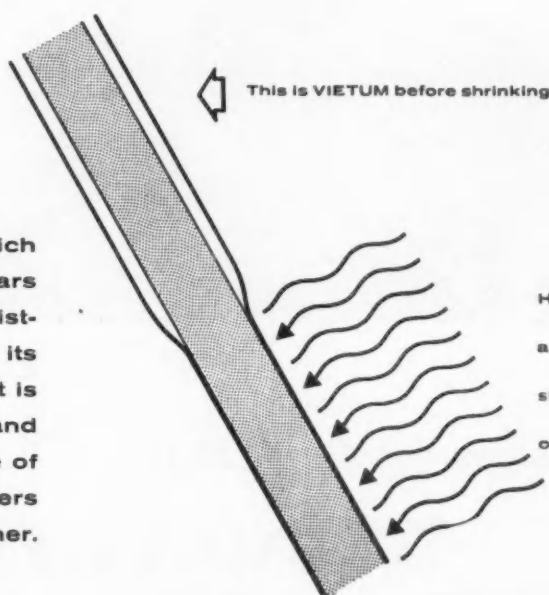
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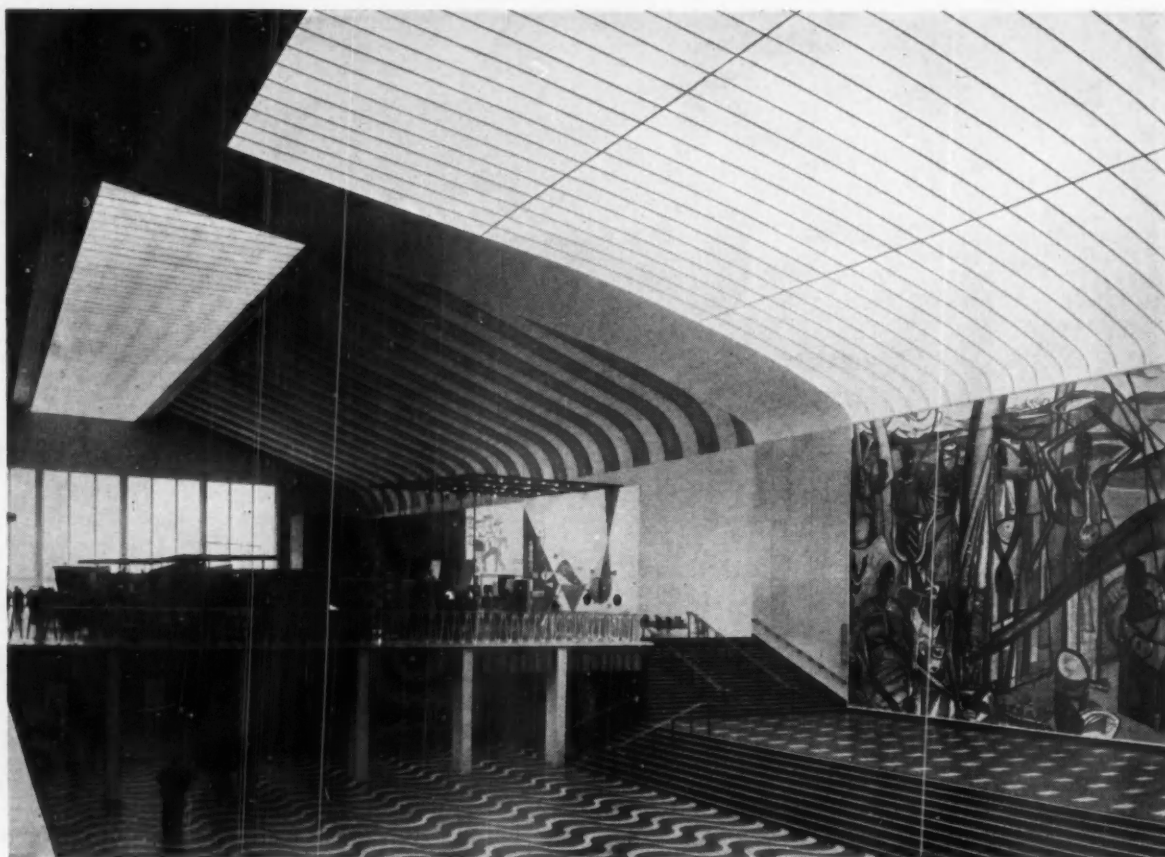
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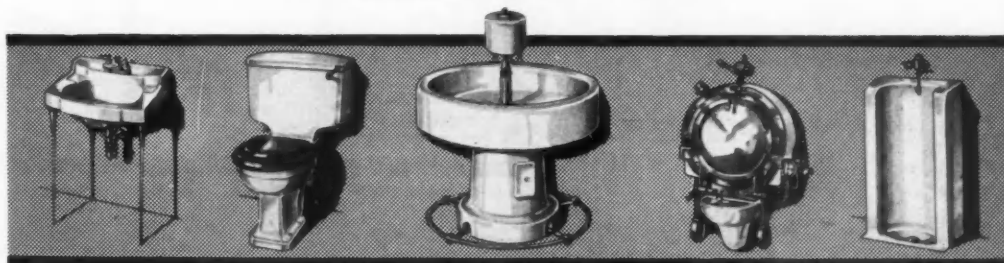
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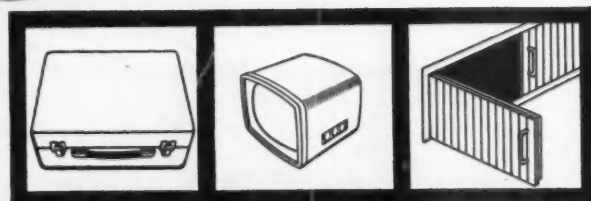


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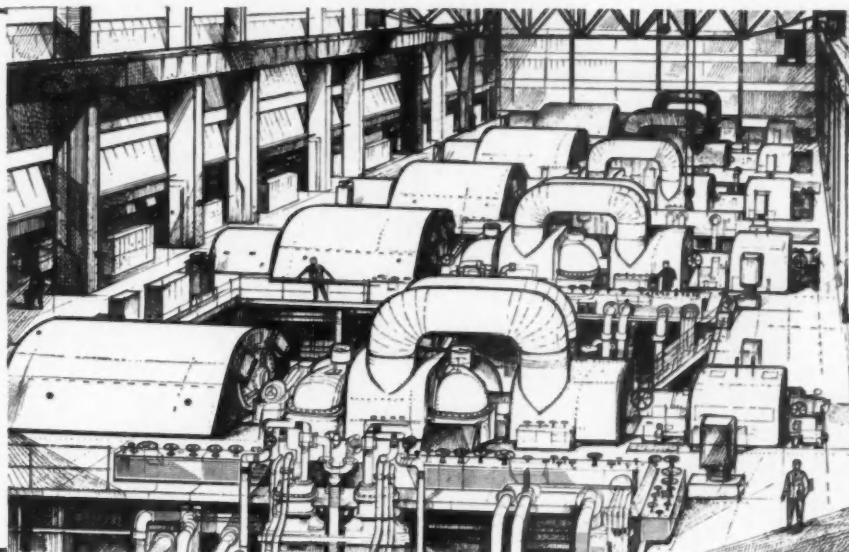
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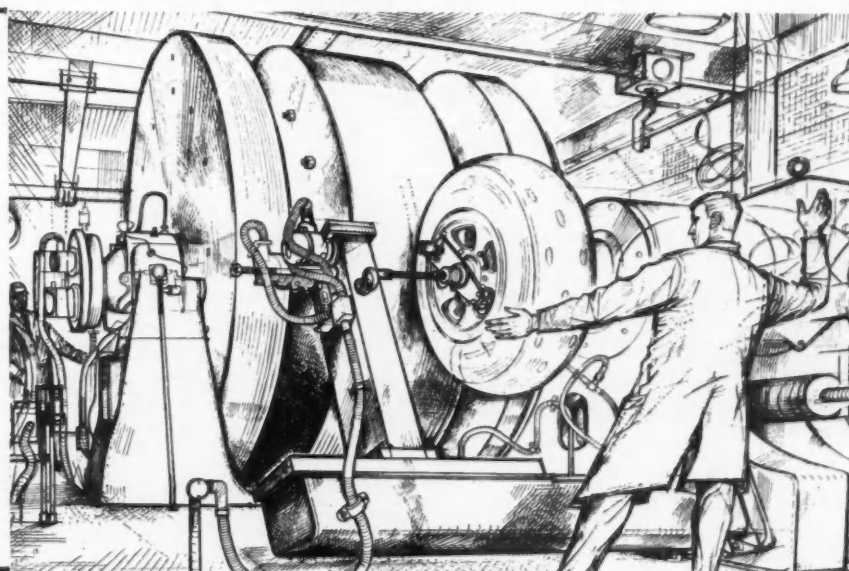
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1. Penthouse mess room for the Engineering and Research Divisions of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A. Photograph by courtesy of Messrs. Holland & Hannen & Cubitts Ltd.

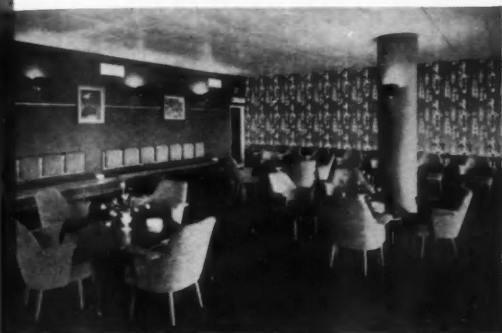
2. Departure lounge London Airport, Architect Frederick Gibberd, C.B.E., F.R.I.B.A., M.T.P.I.

3. Lunch room for Upjohn of England Ltd., Crawley. Architects Russell Diplock Associates, B.A.R.C.H., A.R.I.B.A., A.M.T.P.I., Architects and Planning Consultants.

4. Part of a range of contract seating designed for durability in public buildings.

5. Conference room for the Engineering Division of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A.

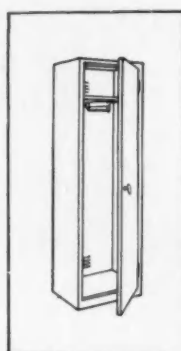
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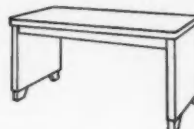
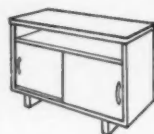
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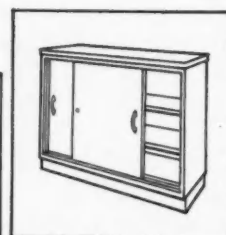
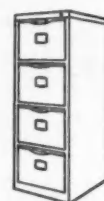


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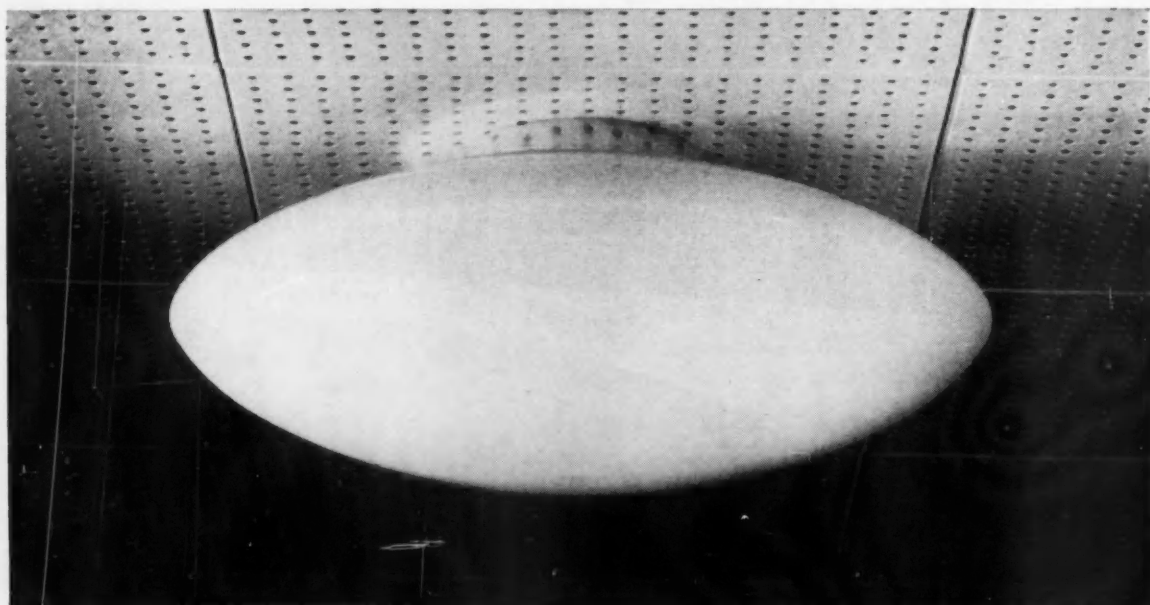
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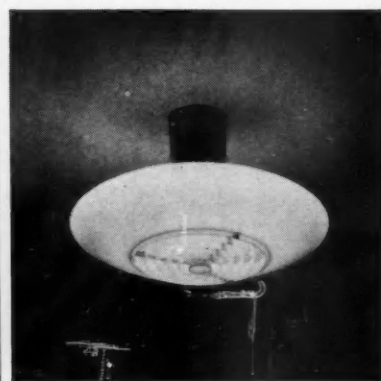
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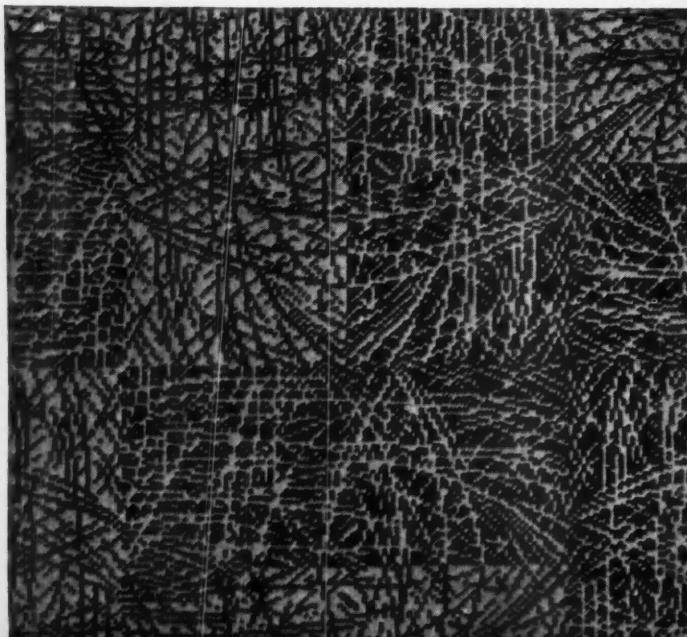
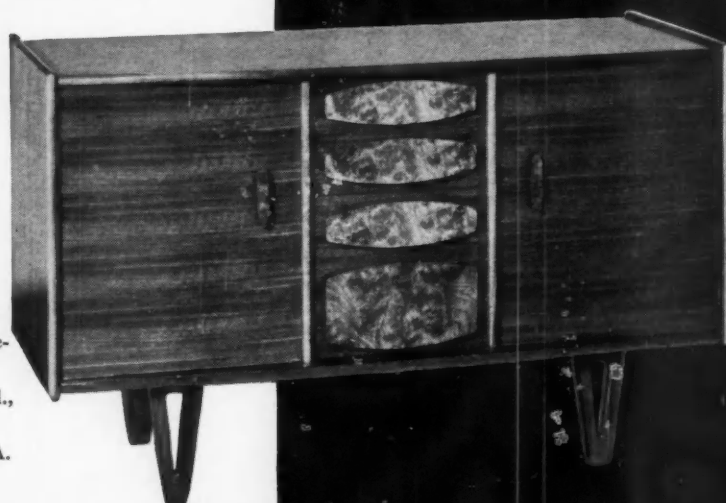
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Number 117
September 1958

Design

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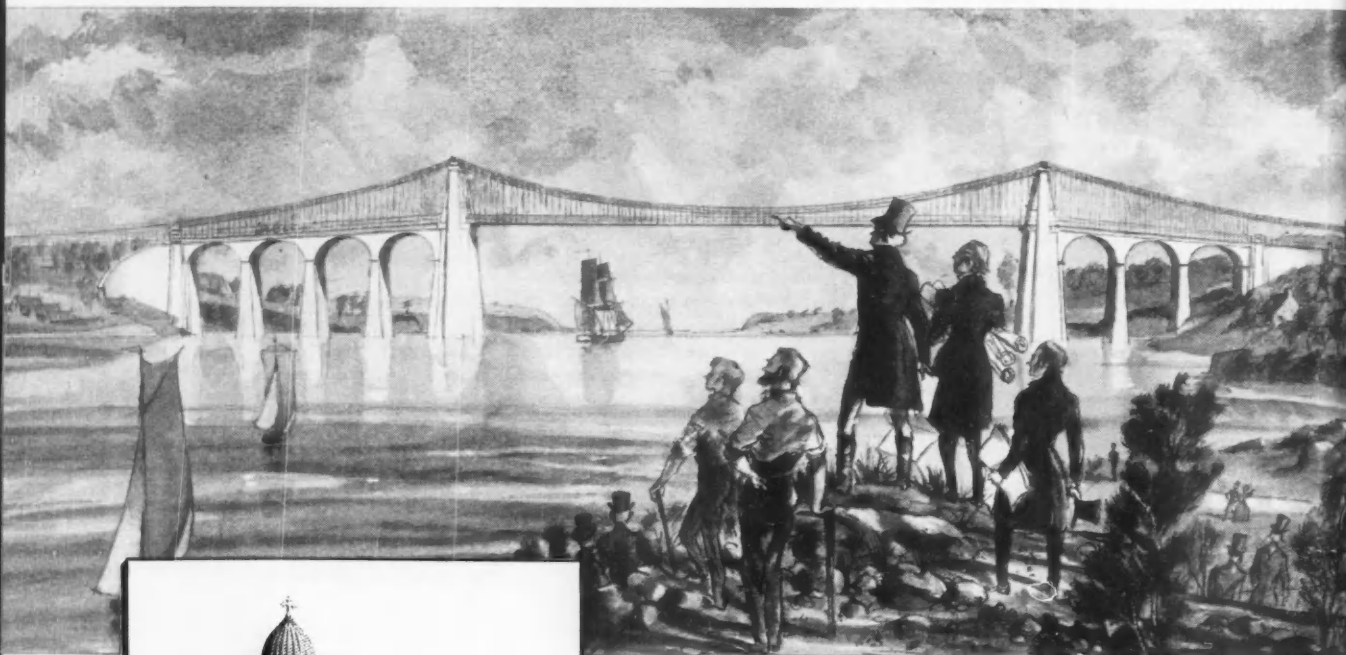
The addresses of manufacturers in this issue are on page 63

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No. 15 *Bridge-BUILDER*

Thomas Telford was a man of amazing versatility. During a full and productive life (1757-1834) he built not only canal and road systems, aqueducts and harbours, but scores of churches, of which St. Mary's, Bridgnorth, is a fine example. But it is as a pioneer of iron bridge-building that he is best remembered.



ST. MARY'S, BRIDGNORTH

Telford had designed and built many masonry bridges before his interest was aroused by the greater possibilities of iron. Here, he realised, was a most attractive material — light in relation to its great strength, capable of being moulded accurately and almost as durable as stone.

Previously restricted in his designs by architectural conventions, Telford eagerly seized the opportunity to use a material having no such precedent. Not only were Telford's iron bridges technically sound, but their design had a freedom and grace impossible to achieve with timber or stone. Many are still regarded as among the most beautiful structures in this country. His recognition as the world's leading engineer came in 1826 when he suspended, with wrought iron chains, a bridge across the turbulent Menai Straits.

*In I.C.I., creative minds are constantly searching for new products and processes,
and for improvements to existing ones.*



The single mind

"LEARN TO DO ONE THING WELL" is a piece of advice we readily give to others but find most difficult to apply to ourselves, because we cannot be sure into which basket we should put all our precious eggs. Individually it requires the driving force of genius, or at least the rare gift of single-minded concentration, to follow this simple yet hard counsel. But those who can, usually find that there is plenty of room at the top. Economists would probably shy at any suggestion that we should concentrate our national talents in the same way, but we might profitably consider the problem while we are displaying our country's achievements alongside those of others at the Brussels Exhibition.

First our own British exhibit; we have succeeded within the religious gloom of three stunted spires in presenting with impressive drama our great institutions and offices of state, and contrasting them with a first-rate peep show of our advanced scientific and technical accomplishments; a welcome change from the back-lit photostats which marched endlessly through the Italian pavilion and elsewhere. Of its kind this is well done, but it remains a peep show, less than life size, compared with the great cavalcade of machine design mounted by Czechoslovakia. Despite some good touches of humour in the British section and two pieces of Henry Moore, the sequence straggles out in a series of architecturally unrelated units until, as a final option, the visitor is faced with the hotch-potch of the industrial pavilion in its great glass house.

Looking down upon it is the magnificently articulated chain of two and three storied show cases which, at varying levels, form the compound of the German pavilion, with its forceful examples of how to use glass, iron and plastics and, of course, its music. Here is single-mindedness indeed. The Japanese have created a different unity in their long low structure in which electronic machinery and water gardens, crafts and again music are all presented with a calm sense of fitness. A similar assurance runs through the Finnish pavilion but with the added northern mystery distilled from lakes and forests. Holland too, achieves a thoroughly integrated display around its remarkable maritime theme and its tang of salt and tar make it one of the few to appeal to the nose as well as the eye and the ear.

These five have this single-minded unity; the rest shared something of the many-sidedness and inequality of our own exhibit; the muddle of the French pavilion, the naive and grandiose bazaar of the Russian, the hearty jumble of the American, and the isolated but exquisite modern mosaics of the Turkish.

We would not dare to draw any conclusions from this polyglot panorama of material culture and design, except to underline that Britain scored in juxtaposing the most modern science with living tradition, and provided, in the works of its sculptors, one of the high lights of an unforgettable exhibition - *50 Years of Modern Art* - which apart from anything else made the journey to Brussels really necessary.

J.N.W.

Pointers

High fashion touches bottom

I saw something in a Brussels shop I have not yet seen here – a series of child-sized chairs in what the designers consider to be the contemporary idiom. Knoll has done the same thing in America with Saarinen chairs. Is this wise? Most of us have to accept the fact, at some time in our lives, that a chair is not always chair-like. But must we force high fashion on the high-chair graduate? If he doesn't even feel sure about a simple thing like a chair, what is to stop him going off and sitting on something painfully inappropriate, like a bit of modern sculpture? We do enough damage to children as it is. A friend of mine who is living in Brussels has already forgotten that two years ago, when he was three years old, his scribbled houses all had Georgian details. Now he is an expert at sketching vertical subtopian living, and all his trees are badly pollarded. But at least he still thinks he knows what a chair is.

Small talk

This reminds me of Charles Eames' recent remark that we no longer design children's toys for our own enjoyment. Instead, he said, we design them in the way we think children *ought* to like them. Is this true? It will be interesting to see what sort of toys are shown in The Design Centre's special exhibition this month.

Anyway, I disagree with Mr Eames. I think that even if adults are bored with modern toys, children are not. They love the scale-model. (If this suggests an instinctive eye for good proportion, who destroys it and when?) If we prefer the three dimensional caricatures of buses and trains – the sort of things we don't see much of today – is it because we think of toys almost as art forms and not, as children do, as utility goods? Do we hanker after distorted toy-forms just as we crave for Henry Moore shapes and Ionesco conversations?

Broadcasting house design

The television services continue to regard the telegenic subject of architecture with caution. I hear that the BBC has prepared a film to show what a terrible mess is being made of the countryside, thanks largely to the 'spec' builders and to the ignorant laymen on planning committees who reject good architecture because they don't understand it. But it seems that some cold-footed official has put the film in cold storage. This is the second time in the last few months that the BBC has decided not to support the country's angry young architects. It is time that the angry architects' grievance – that they are not treated with the same respect as

other professional men – was given a good public airing. And this is the moment it should be given. Even the Minister of Housing, Henry Brooke – whose Ministry should never have permitted the return of the 'do-it-himself spec builder' – has reminded county councils that architects ought to be treated properly.

Will ITV do what the BBC is nervous of doing? It was slightly cheering to see Michael Patrick, the head of the Architectural Association School of Architecture, appearing in a recent ABC/ATV news programme. But he was rushed through an interview about modern architecture with such nervous haste that he succeeded in saying only that although there were enough good architects in Britain, there was not enough public demand for good architecture. It would have been more to the point if he had shown the quality of work done in the fifth year at his school, and explained how all the imagination that went into this work was soon to be stifled by the "I-know-what-I-like" views of lay planning committees.

Make up your what?

Architectural subjects of this kind ought to be handled by Granada, the most go-ahead company both in light entertainment and in discussion programmes. At present the company is combining the lowest form of television – the parlour game – with a hint or two about good design. In *Make Up Your Mind* competitors are asked to guess the value of certain goods, some of which are chosen from The Design Centre. The highlight so far was in the second programme, in which a woman guessed, surprisingly, the value of an extremely low-priced tea service (the one that was a *CoID Design of the Year*). The competitor went off the screen with her husband and after a few seconds the programme was interrupted by crockery-smashing on a Goon-like scale. "That", said the commentator, "was the tea service." What this proved we were not told, but at least puzzled viewers will have known that the damage could be made good at a small cost. Granada are doing a good job by showing that well designed objects don't necessarily cost a lot – and, incidentally, by explaining why they do when they do.

No plugs for new sinks

Why did the kitchen sink? There is a new and even naughtier answer to the old conundrum – Because it wanted to see how low manufacturers can get. Apparently the British Sanitary Fireclay Association is not publishing pictures of the winning designs for its recent sink competition. Is it afraid of cribbing by rival firms outside the organisation?

For a painter's palate

To end where we began – on chairs. John Piper was seen in The Design Centre the other day, admiring a pleasant cane chair designed by architect R. H. Matthew. "It's just what I need", he said. Anthropometrically he may have been wrong, but artistically he knew he was right. "It's just the thing", he added, "for resting a canvas on."

KENNETH J. ROBINSON



A flank of the French pavilion showing the steel 'arrow'.

THE NATIONS DISPLAYED

AT AN INTERNATIONAL EXPOSITION the ordinary man is, for the day, a king. There the great and the smaller nations vie for his attention. There can be no compulsion or direction, he will enter those buildings which he chooses and neglect those which displease him; he will walk rapidly through one pavilion anxious only to reach the exit, or elsewhere study carefully the displays which have been arranged for his pleasure after long deliberation, anguish and labour.

To please him the United States has, at Brussels, built a drum-shaped pavilion 330 ft in diameter; Russia has spent a reputed £17 million, while Britain considered a budget of £500,000 was justified for the national display.

To what end one might rightly question (during a moment of appraisal under the great steel arrow poking itself from the French elephantine hangar to carry the eye over the wooded cluster of Norway and Finland) have these ephemeral palaces been built?

The answer can only be a wish to impress the visitor, to make him feel well disposed towards the exhibiting country either by arousing his sympathy for its institutions, admiration for its achievements or even fear of its might.

These exhibition buildings, and every corner of their intricate interiors, are solidified (if sometimes animated) propaganda. No other basis for criticism is to the point. If they achieve their propagandist objective they succeed, if they do not, then the vast

BRUSSELS

the nations displayed



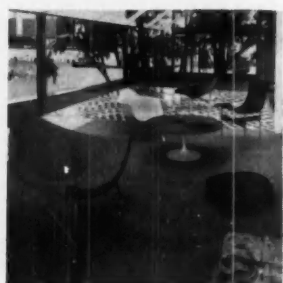
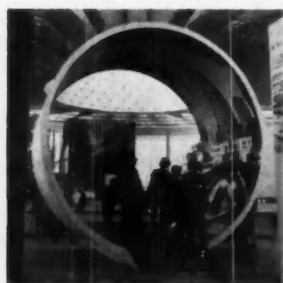
expenditure would have been more usefully engaged in building schools at home. But propaganda wears many guises. It can appear as the honest salesman of the **USSR** arranging his merchandise with a defiant lack of elegance; motor cars, machine tools, sputniks, an atomic ice breaker, sweets and books displayed with no regard for the niceties of display technique – more reminiscent of the Crystal Palace of 1851 than of Brussels in this century – but impressive and successful in its impact. A cornucopia of a pavilion overflowing with riches, proud and boasting of its industrial prowess.



USSR The cluttered concourse.

Or propaganda can be the cultivated **American**, so reticent of his wealth as to leave open to the sky the centre of his pavilion, where mannequins compete politely only with trees, water and abstract sculpture for attention, while the more positive exhibits are apologetically arranged (with exquisite good taste) at the perimeter.

Both these pavilions attract great crowds of visitors, and a tabulation of relative success could be simply drawn up if the only criterion were popularity; but I am not certain that that alone earns the laurels of victory in this international publicity contest. Some countries, deliberately or by unconscious motivation, have disdained any attempt for popular acclaim.



Sam Lambert

USA Photo-murals and one of the perimeter displays of current designs.

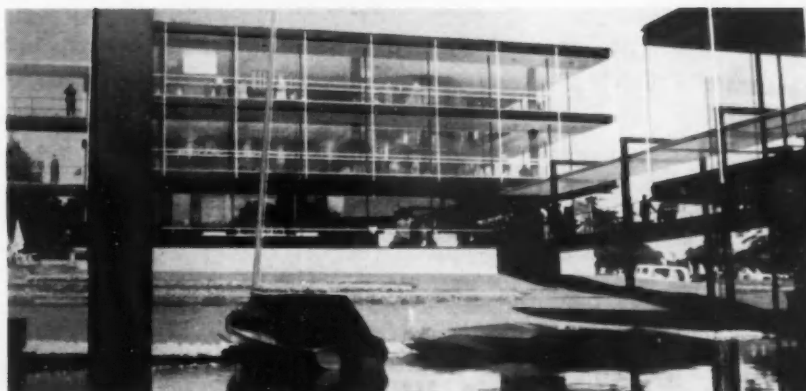


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Western Germany *Sophisticated elegance with the minimum of fuss.*



Howard Upjohn

Western Germany has built an exquisite series of glass boxes of great architectural merit, poised over gardens and fountains, designed by Egon Eiermann. Inside the repetitive spaces the care of the display designers not to disturb the architecture and the simplicity of the presentation may not impress the organised parties, but their effect on those who lead or influence public opinion may be important. A country which can produce the best building in the exhibition may justify the support withdrawn from the military image of Germany.

But it is not impossible simultaneously to please the majority, entrance the more sophisticated and delight the specialist. The wooded interior of Finland by Tapio

BRUSSELS

the nations displayed



Switzerland The winter sports exhibit, and an Ernï mural between the electronic clock demonstration.

Great Britain BELOW A detail from the traditional opening sequence. BOTTOM Radio astronomy, one of the culminating effects in the section on scientific achievements, followed by a dramatic model of ZETA.



Wirkkala demonstrates that display design need not be abstracted to be successful, the character of a country can sometimes best be expressed without histrionics or too strained an effort.

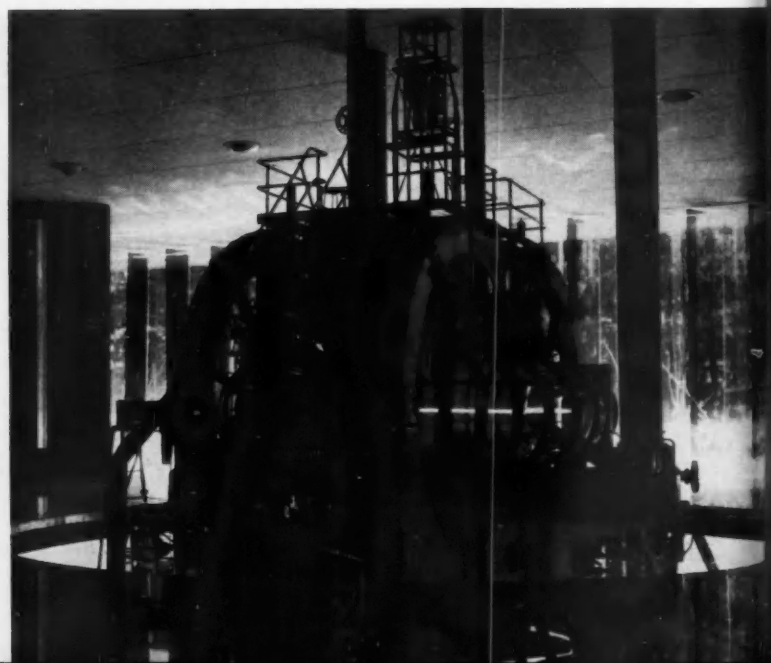
The display in the **Swiss** pavilion is more positively directed, but here is exhibitionism at its maturity in which the appeal to a wide audience is conducted with such skill that the *cognoscenti* are equally enchanted. The mirrored prisms which flash to disclose photographs to attract the winter sportsmen, the showcases of watches flanked by 50 murals by Hans Ernï reflect dimly in pools of still water, the peep-show to see the smallest, thinnest watch in the world, the single display window of fashion-bedecked gold mannequins, all endorse the image of Switzerland as a pleasing democracy in which all is polished, efficient and flourishing.

And so to the butterfly roofs, the glass screens, the rubble walls and the surprising la



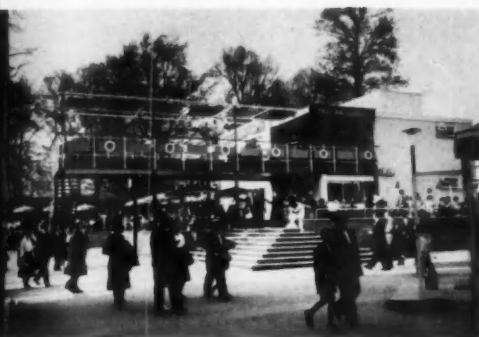
of distinction, inside and out, of Brazil, Mexico and Venezuela, to be stopped by the Spanish composition of close-knit hexagons with an interior barricaded as for a bull fight with the display hugging the floor, afraid of the architect and rather dusty; a stage for dancing and terraces for drinking sherry. As arid as the central Spanish plateau and as exciting.

The world is around us. **Britain** turned inward with its door as secret and as promising of interior excitement as the mouth of a rock surrounded grotto. This is a great popular success. Hats off for the stained glass spattered interior and hushed footsteps over the



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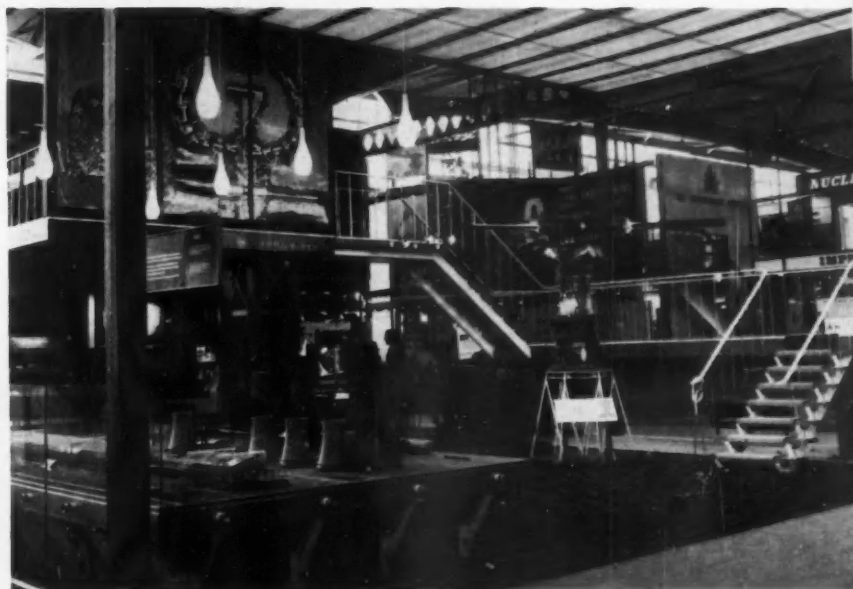
British Industry One of many good
stands imprisoned by its cluttered
neighbours.



British pub The Whitbread Britannia.

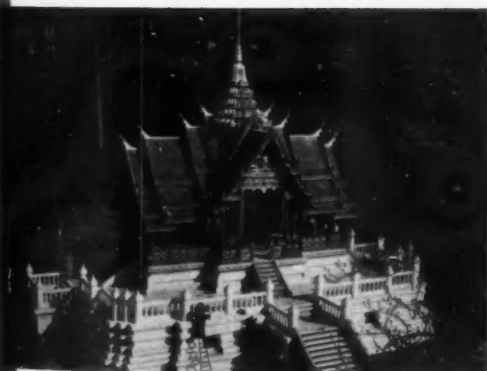
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deep carpet towards the Annigoni portrait of the Queen. The scientific section which follows, designed by James Gardner, is magnificent; surely the most expert and effective display in the whole 500 acres of the exhibition. But I would have preferred Britain's glorious past as a footnote to the present and would willingly have sacrificed some of the heraldic *pastiche* to give more space to our present achievements.



Then through the British courtyards, designed with taste, invention and wit but perhaps slightly puzzling to those who read neither *Punch* nor the *New Yorker*, to the agreeable *Britannia* pub and a glance at the **British Industry** pavilion for those who are prepared to examine a crowded trade display at an international exhibition.

At the finish one is left with a patchwork of retained images. That is the end product of national propaganda. A picture fixed in the mind to be re-seen when the name of a country is mentioned, or a vague, general impression to associate one country with pleasure, another with distaste, and a third with antagonism.



Thailand ABOVE A symbol from the past.
Japan RIGHT One of a sequence of
propagandary displays.



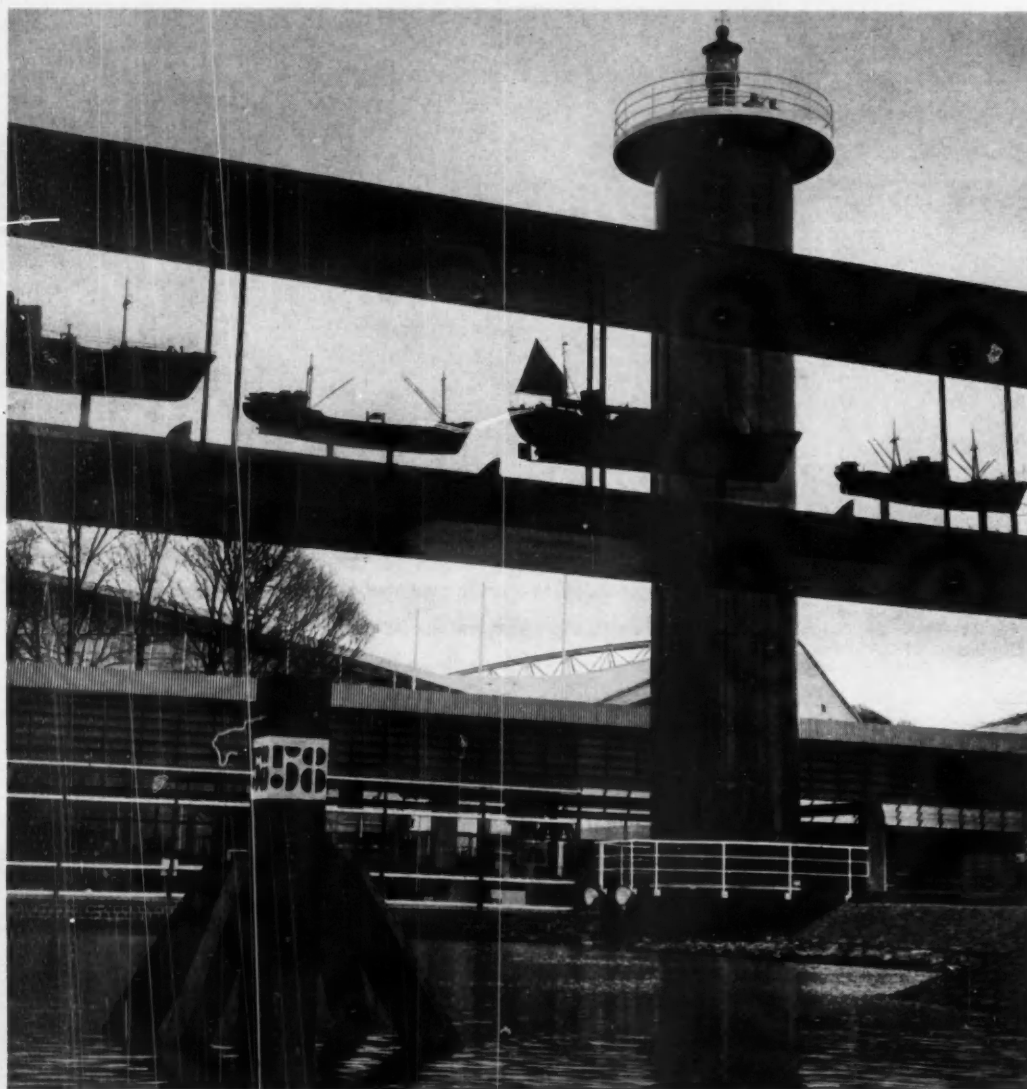
For myself, I have filed away the sophisticated serenity of the **Japanese** pavilion, the great wave machine in the **Netherlands** building, the small **Thailand** temple proudly asserting its eastern individuality, the British scientific display, the exquisite detailing of the German buildings with water welling from the heart of flat granite stones. In another filing cabinet goes the image of Belgium's *Atomium*, ugly, terrifying and

BRUSSELS

the nations displayed



Netherlands Water is the dominant motif. LEFT A pivoted dome was constructed over a shelving beach pounded by life-size breakers. BELOW LEFT Part of the harbour sequence. BELOW A peep-show of furnished schemes in the textile section.

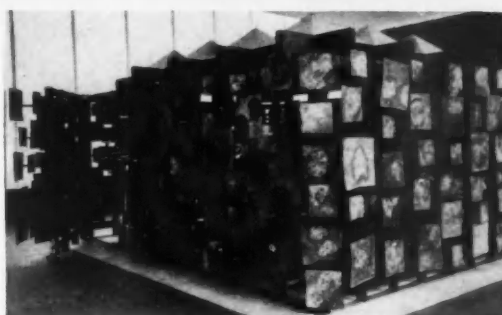


magnificent; the impact of **Czechoslovakia** (a reminder that it is still a major industrial producer), the surprising elegance of the Yugoslavian building, a bronze treasure protecting screen in the **Austrian** exhibit, the disappointing interior to the concrete tent by Le Corbusier and the surprising pleasure of the self-enclosing interior of the Italian encampment.

As a whole Brussels does not compare well with Paris in 1937 or New York in 1939. The 1958 *International Exhibition* is discordant, visually unco-ordinated, with none of the urban magic of the Paris *World Fair* or the solemn impressiveness of the New York



Czechoslovakia **LEFT** The organic origin of many toys is entertainingly expressed. **BELOW** The vertical feature.



Austria The bronze sculptured screen enclosing national treasures.

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BRUSSELS

the nations displayed



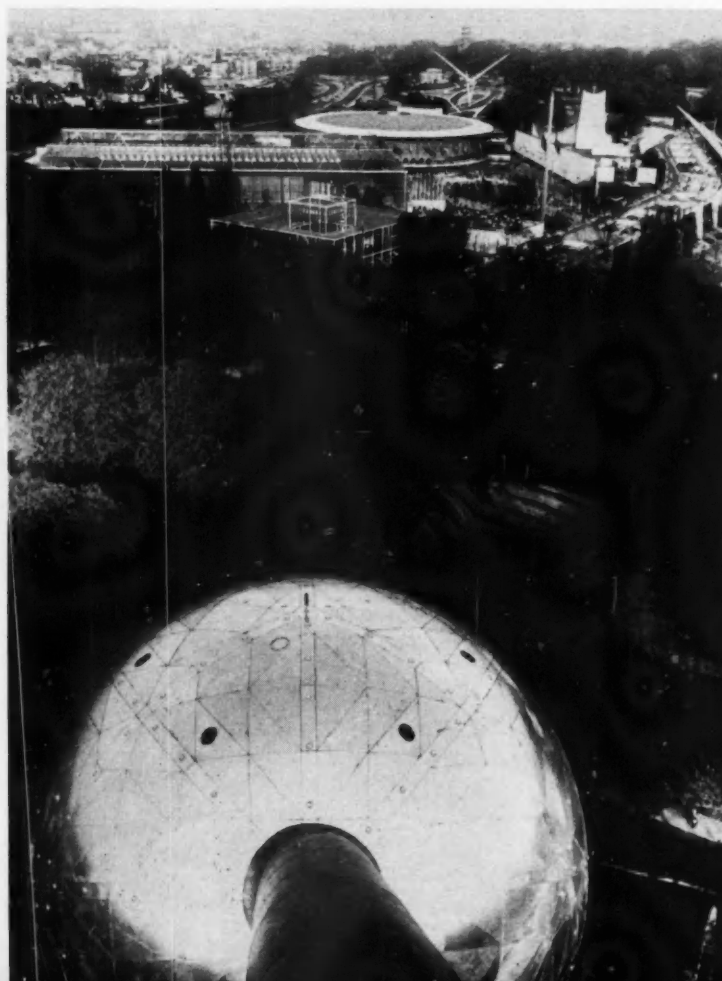
Protestant Church.

exhibition. But it has the busy excitement of an unplanned suburban shopping street, the zest of a fair ground.

By the evening one is footsore but exhilarated and eager for the next day's visit. The Brussels exhibition adds little to architecture, nothing new to exhibition or display technique, nothing to the imperative problems of townscape. But it must impress every visitor with the unfolding potentialities of every exhibiting country. If he feels that such abundance must be harnessed for the good of all and not wantonly destroyed, then the proud aims of the organisers may well have been achieved.



France A display with recorded sounds to suggest typical Parisienne characters.



From the Atomium a view looks to Brussels with the wooded exhibition site and the cluster of American, Russian, Holy See and Canadian pavilions in the foreground.

Deciding what to buy

Faced with the bewildering variety of goods on the market the shopper has called for expert guidance. The first organisation to meet his needs was described in DESIGN last year, the brief history and substantial aims of the second are set out below.

CR, THE ASSOCIATION FOR CONSUMER RESEARCH LTD, was launched in October last year. Already, after only four issues of its quarterly journal *Which?*, it has nearly 80,000 members, and they continue to come in at the rate of about 2,000 a week. Clearly the service it offers, of providing unbiased information on tested goods and services available to the public, and advising on the best value for money, is much needed and welcomed in this country. Both CR – an entirely independent organisation – and the BSI's Consumer Advisory Council with its quarterly publication *Shopper's Guide* (reviewed in *DESIGN* November 1957 pages 62–64) are likely to have growing support from the British public.

We are sadly behind other countries in this field. America has had two organisations working in the interests of consumers for over 20 years, and some European countries have set up similar bodies. But we stand to gain by their experience. CR is closely in touch with the American Consumers Union whose help, particularly on the question of criteria for testing, is openly acknowledged.

Impartiality

What tests should be carried out, and by whom, in order to get the fairest possible results? CR takes every precaution to ensure impartiality, and tries to test the majority of the best known brands. Those to be tested are bought on the open market. Tests are carried out in independent private or university laboratories to the requirements of CR, which is advised by panels of specialists and users. Where applicable further tests are made under supervision by housewives under normal home conditions, or by domestic science students. Every new product under review poses new problems of testing. No test can be infallible – for instance CR normally tests only one sample. Limited funds make it impossible for some very expensive products to be tested at first hand. (For this reason the winter edition of *Which?* published a reprint from the American *Consumer Reports* on five small cars.) For financial reasons it is impossible for CR to set up its own testing laboratories. But the results published in *Which?* are as fair an indication of relative merits as existing conditions allow.

Manufacturers' reactions to published reports have been encouraging. Obviously they are pleased with a good rating and displeased with a bad one. But already

in two cases of electric kettles the firms' displeasure has resulted in design changes to overcome the criticism. It is encouraging that manufacturers care about the results of tests, and are likely to care still more as increased circulation of *Which?* has a greater effect on the rise or fall of their sales.

All the published findings are repeatedly checked and rechecked for accuracy. But it seems there is little danger that unfavourable reports will be withheld on legal grounds. For if a published fact can be proved to be true, and presented without malice, there is no risk of prosecution. CR does not set out to find fault, but if it finds it, it intends to say so.

Priority on new products

The products to be tested are chosen to suit members' demands, with priority given to relatively new products such as convector heaters and steam irons which have no tradition behind them to act as a shopping guide. A recent questionnaire sent out to all members asking for their ideas for future tests resulted in nearly 10,000 replies, and these will form the basis of forthcoming tests.

The policy of CR is controlled by a council of 10 members with no commercial or business interests. The organization is expanding very rapidly to keep pace with its increasing membership. It has already moved once to larger offices, and is planning a further expansion. At present there is a full time staff of 16, with additional help during rush periods. The chairman is Mrs Mary Adams, Caspar Brook is director and Miss Eirlys Roberts is editor of *Which?*

What are the future plans of CR? As soon as funds allow, and these depend on subscriptions, it is hoped to make *Which?* a monthly, instead of a quarterly publication. It is also planned to publish special additional bulletins, and when sufficient tests have been carried out an annual publication of all findings to date. A spate of letters follows in the wake of each new issue now, and closer co-operation with members would clearly be welcomed.

The satisfaction of *knowing* that one has shopped wisely is not available without expert advice. Now that it is beginning to be available, the shopper's task is likely to be an easier, pleasanter and more profitable one.

DOROTHY MEADE

Personal enterprise

FOR 28 YEARS the policy of Gayonnes Ltd has been to offer first class designs in printed fabrics at prices which ordinary people can afford. Its founder, James Niven, is a vigorous Scot with an enthusiasm for good design which springs from a keen business sense rather than from a romantic ideal.

In the main he is dealing with roller printing runs of not less than 7,000 yards at a time, so that a clear understanding of his potential market is essential. In selecting patterns and colours he is chiefly concerned with finding designs which satisfy the highest limit of public taste which can be absorbed by a mass market. He does not aim specifically at the home or export markets because at the level of design in which he deals he feels confident of selling to both.

Such a policy demands manoeuvrability and a constant re-assessment of the needs of any one market. This, Mr Niven achieves in two ways. First he keeps in close personal contact with the buyers and spends a large proportion of his time travelling at home and abroad. Secondly, before the germ of any design proceeds he discusses it with his staff designers Beryl Coles and Wanda Wistrich. He closely watches the development of the original idea in the firm's studios, and insists on living with the final design pinned to his office wall for at least a fortnight before production goes ahead.

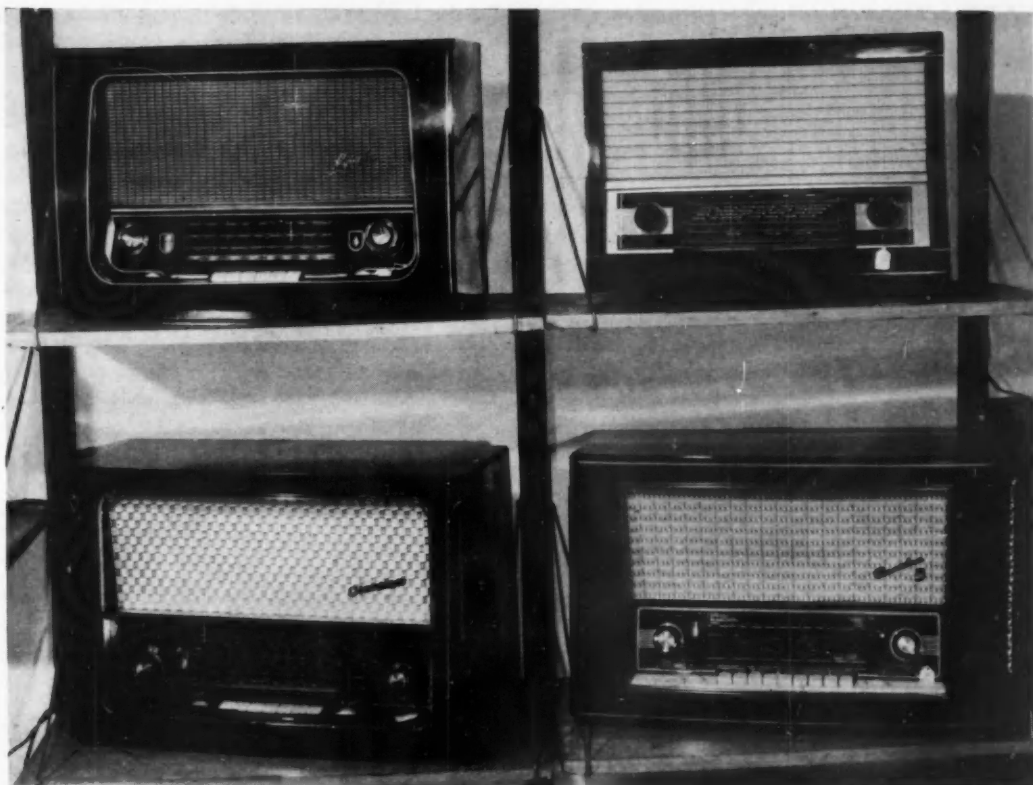
This highly personal approach is reflected in the type of fabrics produced. A richness of colour and freedom of line more common to silk screening is found in many of the roller prints, showing an assured grasp of the technical potentialities of the cheaper process. All the fabrics are based on one colour range of 31 colours so that matching is comparatively simple for the purchaser. The types of fabric available are suitable for most furnishing needs and their retail prices are realistic: 10s 11d for coloured repps, 9s 6d to 15s 11d for cotton prints, 17s 11d for tweedy cottons and 6s 11d for kitchen prints.

The styles of the patterned fabrics vary a good deal and indicate a purposeful approach to wide and differing markets. Perhaps the most pleasant surprise is the way in which the traditional English floral print has been revitalized in Gayonnes' *Toriello* and *Picardy* by a combination of exquisite draughtmanship and clear soft colours. It is in the floral prints that Mr Niven strikes his most original note; here he provides a truly modern fabric for those people whose tastes prefer realism to abstraction. This is the product of considerable intelligence.

GEOFFREY SALMON



Toriello roller print, in five colourways. DESIGNER Wanda Wistrich
MAKER Gayonnes Ltd. 8s 6d per yd (width 48 inches).



Which is British? The photograph was taken in the showroom of Troughton & Young Ltd, a Knightsbridge radio and television dealer. The arrangement of the sets was quite fortuitous. The top

row sets are British, the lower are German. MAKERS *Bush Radio Ltd* (top left); *Ferguson Radio Corporation Ltd* (top right); *Telefunken A/G* (bottom left); *Blaupunkt Werke, GmbH* (bottom right).

All that glitters...

PETER E. M. SHARP

Troughton & Young Ltd

A POTENTIAL CUSTOMER looking round the showrooms of radio dealers during the past 12 months must have been struck by the remarkable sameness of wooden cabinets housing radio, television, and radiogram. The predominant colour of the cabinets is near black, highly polished, and ornamented with strips and trims in brass. The origins of this trend are clear; so much so that a high proportion of manufacturers refer to their 'Continental styling' in sales literature, and even on the cabinets themselves.

It took widespread research to find out how this could have happened to so many manufacturers. Visits to the relevant trade association (British Radio Equipment Manufacturers' Association), individual set makers, cabinet makers, and the suppliers of components to the cabinet makers, provided most of the background to this retrograde step.

In the home market, there has been little demand for radio sets in wooden cabinets since television was re-

sumed after the war. The TV now dominates the living room; the radio is often relegated to the bedroom or kitchen, and this has favoured the portable. More serious listeners buy VHF tuners as part of a Hi-Fi installation (DESIGN September 1957 pages 24-34).

Britain attempts to catch up

Overseas, where there is no television, and where cabinet size is often a question of prestige, Germany and Holland (judging from import figures) have provided what the customer wants. German and Dutch salesmen have been highly active in the last few years, especially in Far Eastern markets, where their sets have sold well on novelty, glitter, and price. British manufacturers who had been content to sit at home while their overseas markets dwindled or were left undeveloped, suddenly woke up to find that their competitors were making giant strides. They realised that the only way to get export business was to go out after it, but all seem to

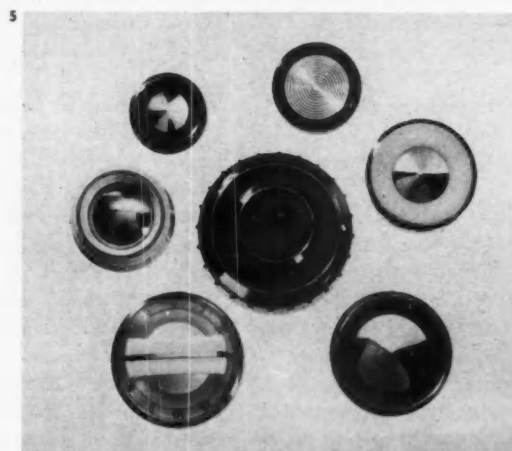
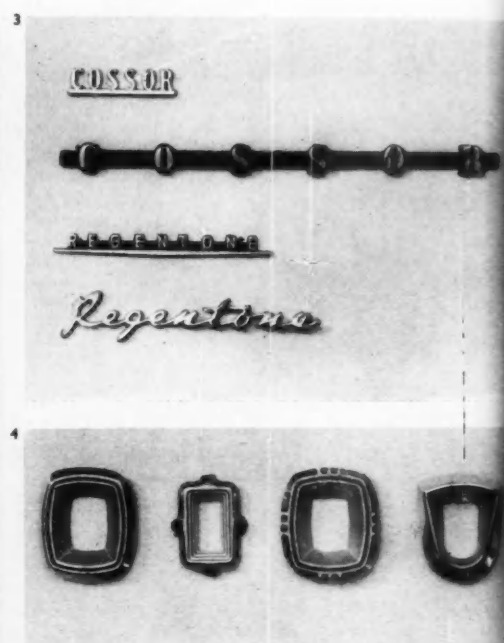
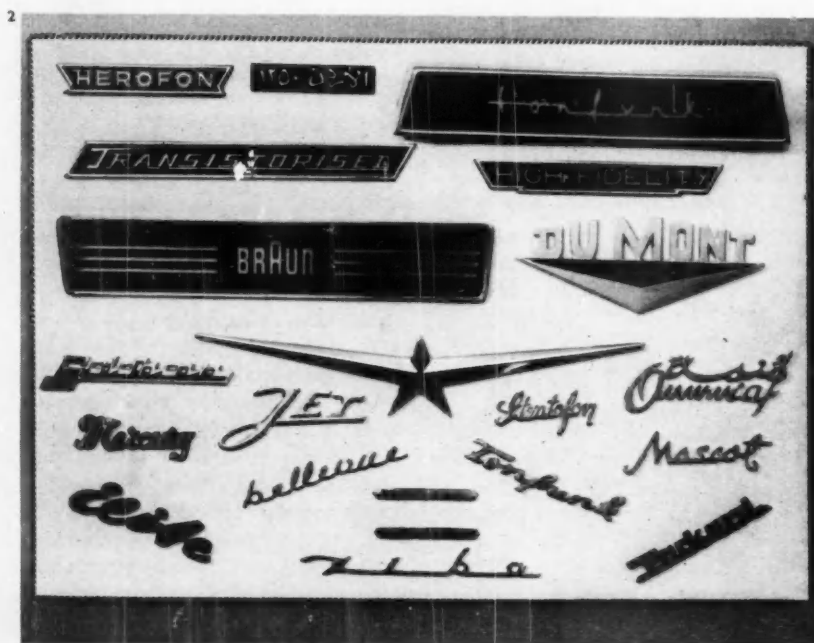
All that glitters...

have returned with the idea that German sets were selling well because British designs were out-dated. The panic result was to copy (there is no other word) the worst excrescences of the German sets. It is ironic to think that most of the brass trims and decorated knobs for the British sets had to be imported from Germany, Belgium and France, and that British firms were using tools that were nearing their normal fashion-dictated end! Leading importers maintain that the flow of materials is as high as ever, but in fact British companies and some German associates in this country are now supplying about 50 per cent of the requirements.

In 1957, some two years after the appearance of the German sets, the glitter trend spread to the British home market and was adapted to television. The tech-

nique cheapens production - veneers do not need to be so carefully selected when they are stained dark, and joins can be hidden with brass trim where otherwise accurate detailing would be required. At that time almost every television set was sold as soon as it was manufactured, and 'all that glittered...' rapidly turned to gold. Presumably to differentiate one manufacturer from another, trade marks received the glitter treatment too; almost illegible scripts, or widely spaced letters typical of American (or for that matter British) cars were used.

The position has in fact become so bad that Murphy Radio Ltd, a firm which has had exceptional experience of producing advanced designs, is copying this style. The chief cabinet designer, A. F. Thwaites,



2 The German approach to name-plates and trim - a German manufacturer's sample card available in this country.

3 Schizophrenic name-plates for British sets.

4 and 5 Typical samples of German trims and knobs that are imported and used on British sets. MAKER L. Chr. Lauer.

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admits this, and adds that since some German manufacturers have spent large sums advertising this style, small firms have no alternative but to give what he believes the customer is now demanding.

Working in the dark

I visited one of the leading cabinet makers; this firm is currently producing some 40 different cabinets for such well known set makers as Ekco, Pye, Regentone, Derwent, Pilot, RGD. In well over 50 per cent of the cabinets the chassis is designed first and the details then given to the cabinet maker who provides a mock-up based on the customer's general requirements. The cabinet maker probably never sees the dial, the speaker fabric, or the knobs until the set appears in the shops.

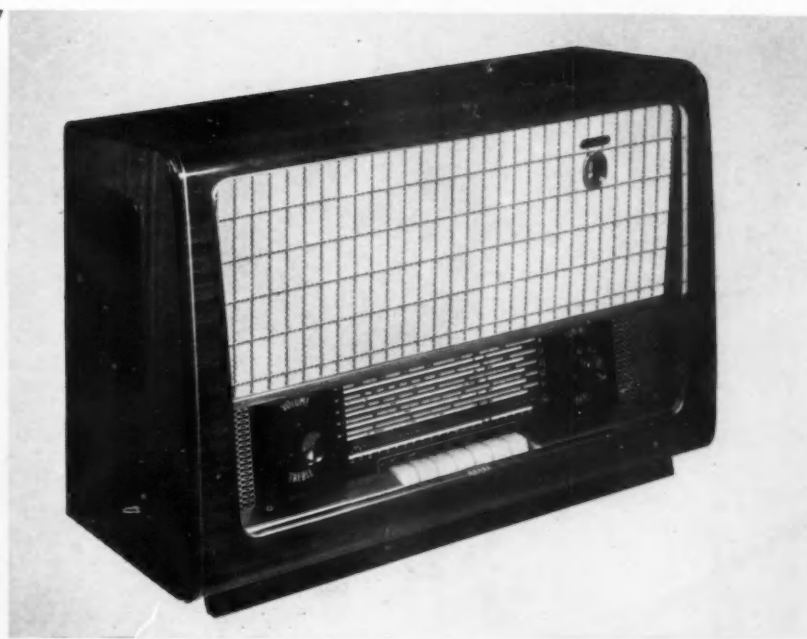
In these circumstances he rarely supplies sketches of complete cabinets, and hardly ever sees a designer.

The number of set makers where the cabinet designer, electrical, and mechanical engineers sit down together and really think out the elements of basic design is negligible. In fact, with competition growing, and markets reaching saturation, firms are grouping their manufacturing resources to bring down costs. This would seem to result in even lower design standards, with cabinets housing the same chassis deliberately made to look different.

A policy of lagging behind Continental competition can produce little of long term value to the home and export markets; radical rethinking of the first principles of design is evidently needed by the radio industry.

The British Radio Equipment Manufacturers' Association is holding its second *Radio Cabinet Styling* exhibition at the South Hall, Victoria Halls, Bloomsbury Square, WC1, from October 7-9. This international exhibition enables suppliers to see new developments in the design of cabinets for radios, television sets, radiograms, etc.

The *Radio Show (National Radio and Television Exhibition)*, Earls Court, London, closes on September 6. It is open from 11 am - 10 pm



6 A typical German radiogram; brass trim is slashed over the surface, and shaded staining is used on the top panel covering the record unit. MAKER *Blaupunkt Werke GmbH*.

7 This export model also follows the current trend for over-decoration, but the detailing is more carefully thought out. DESIGNER *A. F. Thwaites*. MAKER *Murphy Radio Ltd*.

8 Garnished with some yards of brass trim, this radiogram is characteristic of today's production. MAKER *Argosy Radiovision Ltd*.



German
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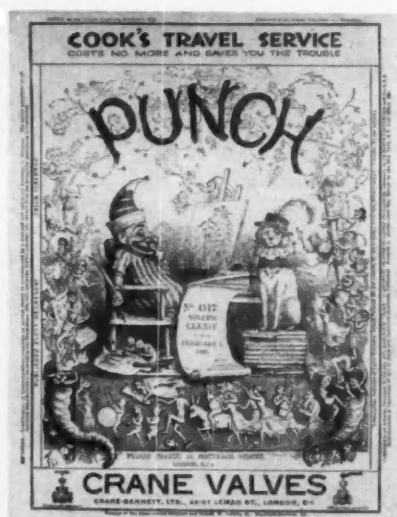
Two years ago, after more than a century of the Doyle cover *Punch* changed its policy. The author discusses this revolution, which has brought delight to many but consternation and distress to the Constant Reader.

PETER KNEEBONE

Mr Punch changes front



1841 The first cover. DESIGNER A. S. Henning.



1849-1949 It was *Punch's* seventh cover which remained unchanged for a hundred years. DESIGNER Richard Doyle.

OPPOSITE PAGE Mr Punch goes to town to mark the beginning of the Parliamentary summer recess. DESIGNER André François.

A RUT IS ALWAYS for the worse, but change is not always for the better. It can be simply imitative and made through lack of self confidence. Even if the change is a visual improvement, the new may well not have the same emotive power as the old. How successful has the revolution in *Punch* covers been? A revolution fought with courage by the art editor, Russell Brockbank, both in public and behind the well seasoned doors of *Punch*.

The Richard Doyle cover that was unceremoniously buried a little over two years ago was not, of course, the only cover used by *Punch*. When the magazine first appeared in 1841 a new cover was intended for each six-monthly volume. The sixth cover, by Doyle, was redesigned in 1849; with only the addition of one colour in 1913 and, in 1949, the removal of advertising to allow a red border, it was with us until May 1956. The splendid design was as much part of the English Scene Fantasy as the front page of *The Times* or the *Willie Woodbine* packet. Weep! club lounge and vicarage. Wail! waiting room and railway carriage! Rejoice? the rest of us?

Punch had had its special covers for special numbers but now every week a different pattern of jolly colour is splashed on the bookstalls and for this we must be grateful. A number of grocer-minded booksellers resent the splash, but this only echoes their attitude to book jackets. Constant Reader is bewildered and angry, like *deb* at *Waiting for Godot*. Bewildered if Mr Punch is not in the picture, angry when Mr Punch's dog is the wrong kind of dog, and very angry indeed when André François does a cover. Nevertheless, and this is crucial when packaging is changed, the covers have helped to reverse the slow decline in sales – one of the two main reasons for the new policy. The other is that the Doyle cover was felt to be inappropriate to our times, to represent stagnation and yesterday, when a humorous magazine should be alive and a challenge.

How, one inevitably wonders, do the covers compare with those of the *New Yorker*? Exceptions, like the wonderful Steinberg cat family, prove the rule that the *New Yorker* cover reflects consistently and prettily some aspect of the American scene. There is a socially conscious myopic eye peering out. With *Punch* it is quite otherwise. The attitude is as eclectic as the taste of the art editor. Styles and themes vary intentionally from week to week, the essential criteria being that the *Punch* office should like the cover and that it should be a bookstall eye-catcher. However, where, as with *Punch*, each cover is a thing in itself and not, as with the *New Yorker*, an instalment in a serialised editorial statement, then it is far more important for the level of design to be consistently high. Which, unsurprisingly, is not the case. Some are very good, some good, some indifferent and a very few bad. The point is that each cover has to be judged separately and not in the general context of past covers, all pieces of the same pattern.

It is obviously hard to find 52 good covers in a year especially as, for the most part, the covers that *Punch* are apparently best conceived by regular contributors.

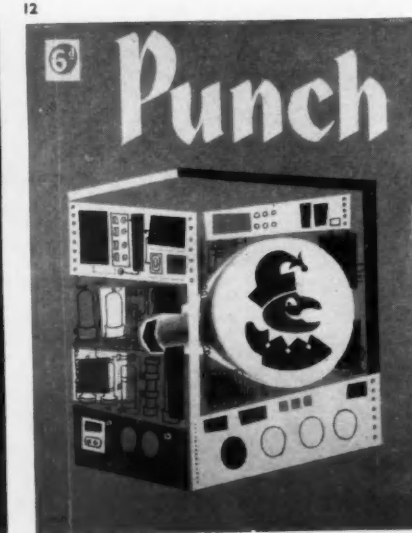
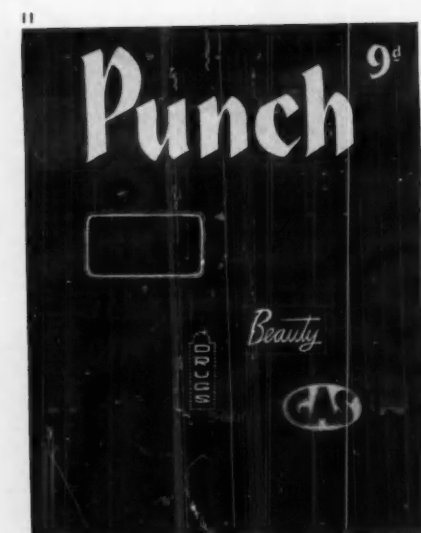
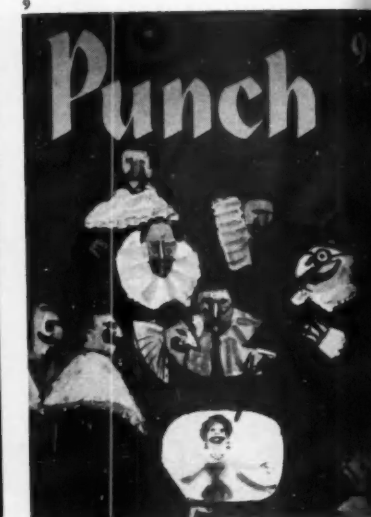
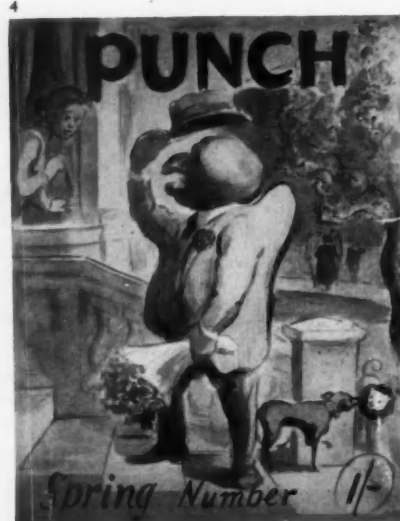
* Hear, Hear – Editor DESIGN

Punch

9^d

His de' T. R. R. R.







3 1917 An early special cover.
DESIGNER *F. H. Townsend.*

4 1956 A recent pre-deluge cover.
Gentle and traditional, with free
lettering. DESIGNER *Edward
Ardizzone.*

5 Mr Punch decorative. DESIGNER
André François.

6 Mr Punch decorative with Doyle
dog Toby. DESIGNER *Smilby
(Francis Smith).*



7 Mr Punch decorative without dog
Toby. DESIGNER *William Hewison.*

8 Mr Punch decorative with a twist
and a strange dog. DESIGNER
Ronald Searle.

9 Mr Punch social comment.
DESIGNER *André François.*

10 Mr Punch social comment
without dog Toby. DESIGNER
William Hewison.



11 Social comment without Mr
Punch. DESIGNER *Russell Brockbank.*

12 Mr Punch marks an event (the
Radio Show). DESIGNER *Smilby.*

13 Social observation with Mr
Punch and a bit of Doyle. DESIGNER
Quentin Blake.

14 1958 Radical adaptation of Doyle.
Occasionally used, and desperately
welcomed by old readers. DESIGNER
Ronald Searle.

Mr Punch changes front

tributors. This is the sort of statement that sounds suspiciously like a closed shop; and yet the shop is fairly open and when, a few years ago, some very OK and progressive humorous designers did some covers the result was clearly wrong for *Punch*, like brown boots at a wedding.

I suspect that cover finding is much harder when you have a mixed-bag policy. When Doyle is discarded you *have* to be good, and especially if you are attempting to be "The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral . . ." It is as hazardous as it can be stimulating. The covers range from the Mr Punch-seasonal-traditional to the Mr Punch-funny-decorative-modern to the social-comment-without-Mr Punch, from Illingworth to Smilby to François.

Nevertheless, while this policy asks for a fresh and intolerant critical bite each week, it is clear that it cannot, by its nature, be a playing safe policy. The vigorous attitude which hits on the good things is going to disappoint sometimes with the bad. Moreover, the number of covers which is neither very good nor very bad, but simply pleasant and well drawn is, I feel, largely due to the lack of more artists with that vital spark. And that is an eternal problem.

Consistently the best covers, witty and incisive, with a brilliant use of colour, are by André François. They always *excite*. They have a tough and sensitive wildness and yet sit absolutely right on the page. Perhaps that is why so many of the others seem to lack life. Ronald Searle has done some very good ones, free, inventive and, like François, not obtrusively 'designed'. This is not the place for an assessment of individual covers, but particularly Quentin Blake, Hewison and Smilby come up with lively, happy work. The most remediable of the mistakes is the way in which, sometimes, the springy new titling by Peter Hatch is lost in the whole design.

While it is true that Constant Reader passionately misses the womb-like cosiness of the old cover, precisely because it is the old cover, it is easy to feel a twinge of nostalgia. Unless the contents were to be unfailingly explosive, which they are not, Doyle would seem to be wrong for now – if *Punch* is to escape the embalmer's parlour – and the present policy right. But there are signs that the *Punch* office peeks guiltily back over its shoulder with now and then the use of Searle's revamping of Doyle on solid colour, 14, and of the Mr Punch block for sly titling inside. Conscience money?



Royal occasion



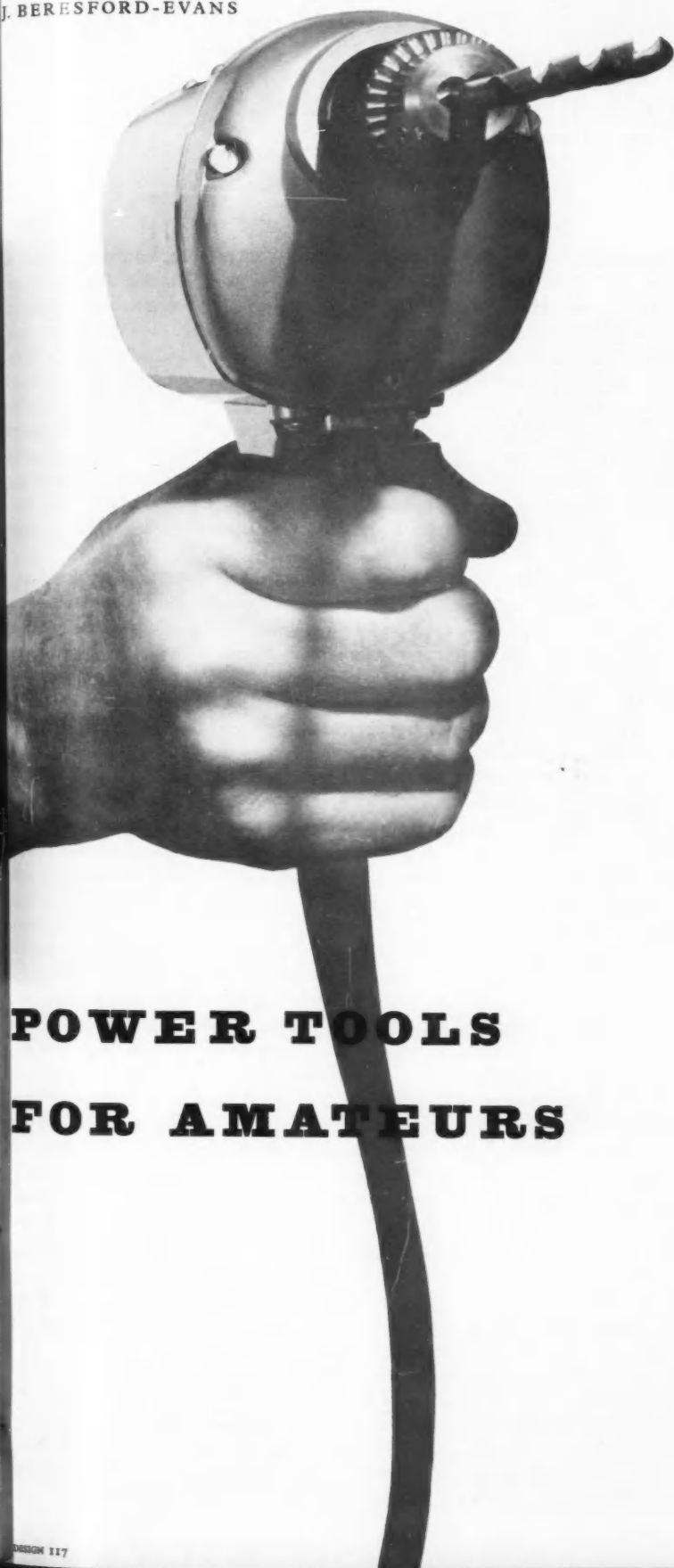
THE PROGRAMMES for the Centenary Gala Performance at the Royal Opera House, London, last June were designed by Peter Hatch and printed on heavy nylon satin from yarn supplied by British Nylon Spinners Ltd. The performance was given before the Queen and the Duke of Edinburgh; the Queen's special programme is shown above.

David L. Webster, the general administrator of the Opera House, wished to mark the event with a programme evoking the sumptuous productions designed for similar occasions in the past. These programmes were often printed on silk but in this case nylon was chosen because it gives the desired degree of luxury in an entirely modern material which has not hitherto been used as printing surface.

The programme, type set by Wace & Co Ltd, was printed photo-litho by William Clowes & Sons Ltd, in three colours from Bembo type, with *Glint*, the most recent of the Monotype unit borders. It rolls on a wooden dowel with brass finials bearing the royal arms.

In the Queen's copy, shown open, it has a gold fringe and a red Morocco leather split tube, hand tooled and bearing the royal cypher. Next to it is the container for the Duke of Edinburgh's copy. The programmes for general distribution at the performance were identical to the Queen's copy, but had no gold fringe and were contained in red and blue striped tubes.

The result is a rare and considerable achievement, particularly for the designer who was briefed only 10 working days before the performance. Mr Hatch was given a free hand; his only guide being a collection of programmes of previous gala performances, the last being produced by William Clowes and printed photo-litho on silk in 1914. But such occasions demand their own special brand of priority and as many as 15 printers, binders, paper merchants and manufacturers were asked to make their unfamiliar and exacting contributions immediately. It is to be expected that the fortunate owners of these programmes will preserve them as fitting souvenirs of a royal occasion.



POWER TOOLS FOR AMATEURS

THE DO-IT-YOURSELF MOVEMENT, which seems to have grown since the war from a general increase of leisure combined with high professional rates for home decorating and equipment, has resulted in the emergence and rapid development of a new industry concerned with the production of power tools for the ordinary handyman. The number of firms engaged is small but sales have risen phenomenally during the past seven or eight years. The desire to possess one or more of these tools is an ambition of many householders. How useful and effective are they and how do they stand up to the demands which are made upon them?

In discussing the merits of four well known makes that are available and in assessing the efficiency of the various attachments offered, I have drawn not only on my own experience in using the tools but also on the opinions of a team of testers. This team consisted of 14 people, including a plumber, a bricklayer, a retired professional man, a craft instructor, several boys of 17-18 years and one girl of the same age. Some of the boys already had experience of amateurs' power tools, some had not, but all were keen on joinery and most had received formal instruction in the subject. Their views were particularly valuable, since their approach was generally objective and analytical.

Clearly the scope of this article could not allow a detailed study of all the attachments available, and a few have therefore been chosen to illustrate the good and bad features of these tools.

Powered hand tools

There have always been amateurs who like to do things about the home, handymen who take pride in their ability to master some of the intricacies of the crafts of joiner, decorator or electrician. But in woodwork especially, the way to proficiency is not easy. Nevertheless most of us derive satisfaction from having made something which stands as an example of achievement, may also be useful, and which eyes that are not too critical may admire. A professional finish is difficult to master with traditional hand tools, even though the methods used can easily be learned from handbooks; but it is an outstanding feature of the small powered tools and their extensions, discussed in this article, that they enable close fits and good finishes to be achieved with comparative ease by the amateur.

That they are labour savers, and take some of the hard physical work out of joinery, is almost incidental. To set up the simplest machine often takes longer than doing the job and requires rather more hard thinking than setting out for the equivalent hand tool. What matters most is that a machine will often enable a comparative beginner to carry out work requiring a high degree of precision that would be beyond his capacity with hand tools.

The co-ordination of hand and eye, and skilled tool setting that have been laboriously acquired by craftsmen over the years, can be greatly eased by such machines. Even if they will not do the whole job, they do allow the more interesting part of the work - the



J. Beresford-Evans,
the author of this article

design and planning of the construction – to be less restricted by physical limitations.

This is the market objective, the potential of the amateur's powered tools. But home handymen vary widely. There is the hammer-and-nails enthusiast, whose energy is barely limited by the natural resistance of materials. In contrast, the man who is not easily satisfied may bring all his powers to the mastery of his hobby; but while possibly equalling or even surpassing the average joiner in theoretical deployment, his background or lack of continual practice is against an equal mastery of hand tools.

No machine will be of real use to the first of these two groups. On the other hand, the perfectionist requires small professional tools, not amateur's power tools. Professional power tools, however small, are expensive and require care and knowledge for both use and maintenance. They often also need a floor space that is out of the question in a home workshop. It may be implied or explicitly claimed by the makers that these home tools are the equivalent of professional equipment; but this point of view cannot be upheld. The amateur's power woodworking tools are meant for the man in the middle, who works on the kitchen table or a bench in the garage. He is fairly easily satisfied, and will burst with pride if he can produce a compound mitre that is moderately true. Such a category includes most people – and it is a potentially huge and most exciting market.

Portable and bench tools

The development of powered tools specifically for this market appears to have sprung from the use of small portable electric drills in joinery works. Over the past 20 years a number of applications has followed mostly based on the drill, such as a screwdriver bit with a pre-set maximum torque. It was also found that shapes that were too large to be manoeuvred over a spindle, or under a drill, or on a saw table, could still be machine-worked by bringing the tool to the work rather than the other way round.

Small versions of such tools, basically drills with attachments such as saw blades or sanding discs, have proved to be equally useful in the home. Nearly all the equipment offered in portable form, where the tool with its gate or guard or jig is brought to the work, does just the kind of job that the amateur needs.

Unfortunately, however, the makers of amateurs' power tools have not been content to adhere to this principle and the urge to offer a set of tools that will do 'everything' has brought into being a range of bench fit-

ments, in which the drill is made to act as a motor in a fixed tool to which the work is brought. At first sight this idea seems admirable, yet it is reactionary in that it denies most of the advantages that the portable tool offers. Most multi-purpose appliances pay for their versatility by a loss of efficiency in each individual job they perform – unless the machine is so designed that the over-all efficiency is great enough to compensate for this loss. But the degree of power, structural strength and precision of manufacture required for such a tool would immediately price it out of the very market at which the makers of amateurs' power tools are aiming.

There is a number of professional or semi-professional compound tools for serious craftsmen, but they are too expensive and require too much skill in operation and maintenance to appeal to the amateur. On the other hand there is every indication that amateurs prefer a tool that will do almost everything, and at present are prepared to accept the limitations which are inevitable for the sake of a price they can afford.

A future for special tools

Thus we have a common dilemma in planning equipment for general consumer use. The makers are all well experienced in making portable tools for light and medium industrial use. It is obvious that any shortcomings in amateur tools are not due to lack of knowledge and experience on their part, but result from the need to keep prices down to the optimum for this market. But the keen amateur will often aim at possessing more than one tool, to save himself the time of dismantling and re-assembling the equipment for each job he has to perform. As the do-it-yourself movement spreads this group will also expand and may well find that it becomes dissatisfied with the performances of multi-purpose tools. The opportunity exists here for more specialised tools that will perform with greater efficiency than the majority of multi-purpose tools now on the market. The *Selecta Home-master Workshop* reviewed on page 48 shows that a move in this direction has already been made with excellent results, and the further development of this trend should open up enormous possibilities for the future.

In the meantime the multi-purpose tools will continue to give satisfaction to the majority of handymen. The way in which different makers have solved the many problems involved, and the comparative effectiveness of the individual attachments offered, are discussed on these pages.

portable tools

Wolf drill



Basic drills

The drill is the basis of the various tool attachments in three of the four kits discussed in this article. Three drills were tested by DESIGN: the Wolf Cub, the Bridges Tool Power, and the Black & Decker U1. However, a report on the U1 has not been included, since it has now been superseded by a new design, the D500, which was not tested. A new two-speed drill by Selecta Power Tools Ltd, costing £9 17s 6d, has also recently been introduced, but has not been tested by DESIGN. Used specifically as a drill on relatively heavy work, it was noticeable that inexperienced amateurs produced widely differing performances which were unrelated to the power capacities of the individual makes. As they became familiar with the characteristics of each drill, the nearer did the drilling speeds align with the actual power capacities of the models tested. These drills are usually too fast for large holes, but for ordinary screw sizes give a clean and accurate hole that justifies their use in experienced or inexperienced hands, quite apart from time saving. In addition to flexible sanding discs and polishing mops, more complicated jigs, guards and gates have been added to the simple drill body to produce a variety of portable tools in which the pistol grip and trigger switch remain important elements in the tool's operation.

With practice the drills are all easy to handle, but ergonomic study of their shapes could significantly improve their all-round performance, especially for beginners.

Cub 1-inch drill 210 watts. MAKER Wolf Electric Tools Ltd. £6 12s 6d.

The Wolf Cub was first in the field as a low priced light drill, and much of the interest in small power tools must stem from the early popularity of this model.

It uses a quick action spring-jawed chuck which is set up by hand by an Allen key. This is less convenient than the conventional bevel gear type of chuck key, but it works well enough for a small drill. It fits comfortably into the hand at rest; but in use with a drill bit, although there are no points of discomfort, the form is not sufficiently positive to offer a confident grip. The trigger has a self-locking position, which is inclined to stay locked until one gets used to it. It is finished in an attractive fawn-bronze, but this shows wear marks easily as it contrasts with the colour of the zinc-base metal beneath. The Quartermaster (not tested) is a more powerful drill now available from this firm.

Tool Power 1-inch drill 325 watts. MAKER S. N. Bridges & Co Ltd. £7 19s 6d.

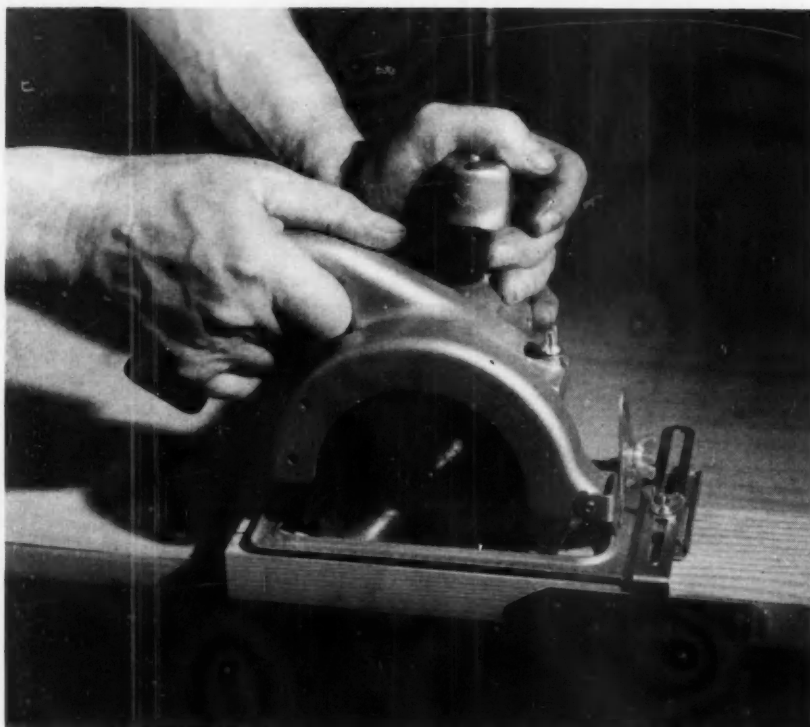
This drill balances well and because of the simple pad shape of the end casing, can be offered to the work at any position, such as drilling upwards into an awkward corner. Bridges supplies with the accessories a long handled chuck key and a thin chuck spanner, so that the drill can be adapted easily to various attachments. The body casing is almost distinguished, being simply contrived in all its parts. The handle, which is placed well forward to keep the weight over the hand, seems not to have been designed in the same idiom, though its flat sides are helpful in directing the drill, in the same way as the flat sides of an automatic pistol. The dull silver finish is appropriate to its function and wears well. The Neonie (not tested) is a later version of this drill.

Bridges drill

Power tools for amateurs



Bridges rip saw



Black & Decker rip saw

Black & Decker sander



Bridges sander



Rip saws

Bridges £4 19s 6d, Black & Decker £3 11s 6d.

The designs of these two attachments are almost identical, and only vary in the way that they have been detailed. Bridges has a 6-inch saw and a cast sole plate. The fence is graduated, and there is a guiding point for use without the fence. The Black & Decker, with a 5-inch saw and a pressed metal sole of smaller size, is generally lighter and slightly easier to assemble. Perhaps owing to its lightness it was found by the testers to be more manoeuvrable and to cut more cleanly, with nearly as much capacity for work as the Bridges saw.

Both tools show more concern for appearance than is general among attachments. Bridges uses a loop handle that is faired into the saw casing in line with the blade and, though logical for directing the work, this lays the weight to the left. Black & Decker uses an offset pistol handle, nearly at the line of balance, and has a separate semi-circular saw casing. The lower saw guards in both models are pushed open as they enter the work; and are closed by a spring, or by the torque of the saw, giving reasonable protection. The fences are set well ahead, so that there is a reassuring lead on the work before cutting begins. Had they been stouter and carried back further they would have helped in the run out of the last few inches of a cut. The tables tilt, so that the saws can be inclined and they are hinged in front to control the depth of cut. Used without a fence, and hand guided over a pencil line, they can be directed easily. This is most useful for rough sawing hardwood or ply especially where there are broad curves to be followed. Hardwood, such as oak, cuts cleanly and well if the feed is taken easily. It was thought that the home workshop would hardly need a rip saw, for most timber would probably be bought in the size required and prepared. Yet these tools immediately justified themselves by converting a quantity of off-cuts and odd sizes that had been lying idle. They are most useful, however, in cutting rebates, grooves and undercuts in large work. These may hardly be orthodox work for a rip saw, but they are difficult amateur operations which can be carried out with much greater accuracy and speed than by other home methods. Because they are portable tools there is no problem in handling long boards or broad sheets. Wolf produces a portable rip saw incorporating a wobble blade, designed specially for grooving. This attachment, which costs £4 5s, was not tested.

Sanding attachments

Black & Decker finishing sander attachment £4 15s.

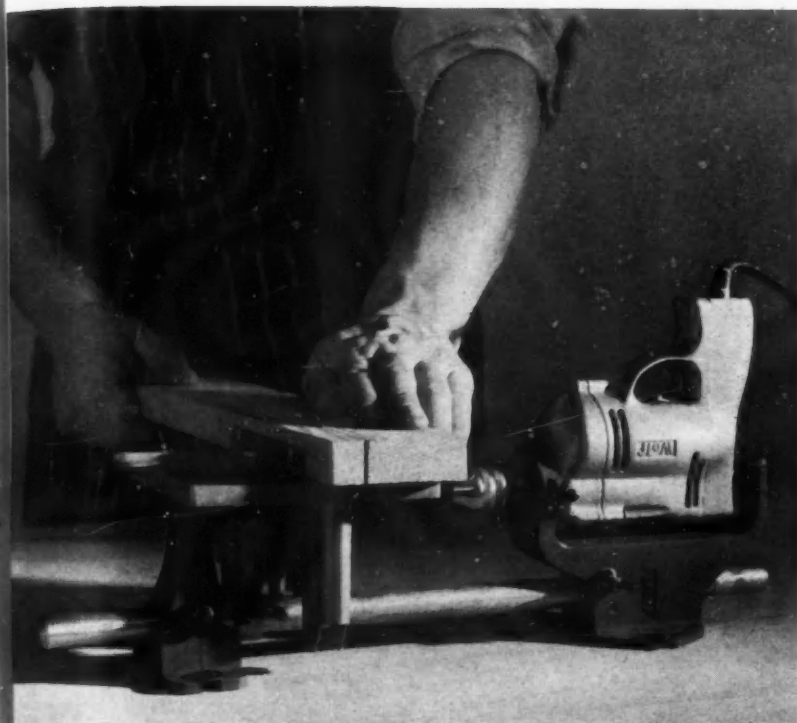
This consists of an important looking housing that is dogged on the drill body (only fitting Black & Decker drills), the drill driving an $\frac{1}{4}$ -inch throw crank with a counter weight. The crank gives an orbital movement to the sanding plate which floats on rubber suspension blocks. One of the amateur's constant needs is to correct and true up his level of hand planing over large surfaces. Though the work may be no faster than when sanding by hand, the tool will float easily so that a true plane is achieved: and here lies its greatest merit, for it is flatness rather than smoothness that is so difficult for an untrained hand to produce.

Bridges Nu-Sander £3 5s.

This is an oscillating attachment (also fitting Wolf) that gives the sanding plate a small arc of vibration on an axis inclined 30° to the drill. The vibration transferred to hands and body is disturbing, and it is only appropriate for light finishing work. On an already trued surface it will produce a fine finish.



bench tools



Wolf saw table

Black & Decker saw table



The remaining tools to be discussed have the common characteristic of using a cradle to hold the drill, usually with the pistol grip turned upwards. Other attachments are made direct to this cradle, or to bars fitted through it. It is the bench tools which seem to be most advertised, as exemplifying the versatility of amateur power tools, yet we find them the least satisfactory, with the outstanding exception of the Bridges comb jointer. The pistol grip and trigger switch of the basic drill are no longer necessary to the operation of bench tools. In many cases the drills, which are suitable for their purpose as portable tools, are underpowered for the bench attachments, so that they stall or heat up. For the more complex assemblies it would be preferable to fit a straightforward electric motor. The fixing of the parts is usually well contrived, the general method of locating being by thumb screws or by tapered keys that are pulled up with butterfly nuts. Several of the Wolf parts, on the model tested, were undersize by as much as .004 inch which meant filing and scraping before they could be fed on to the bed bars. Only Bridges and Selecta provided spanners or other tools for use in general assembly. Fixing to a bench or wooden sub-frame is of course necessary, but the truth of each fixing will need checking after changing to many of the adaptations. It is a pity that some method of easy shimming with quick-fixing screws or dogs, has not been devised.

Saw tables

Wolf £3 8s 6d. Bridges £3 9s 8d. Black & Decker £3 9s 6d.

The size of the saw and table limit the deployment of these attachments. Fairly square cross-cutting and ripping are possible in small scantlings, but the most useful function is grooving and rebating.

The Wolf has a 4-inch saw, giving a depth of cut up to 1 inch and a 6-inch table that is barely large enough. The saw runs between centres on an arbor. The table fits on to the bed bar, but also seats on its own foot, combining this with a neatly contrived saw guard. The upper guard is inadequate and unlikely to be used. The fence scraped paint off the table in one movement. The table, and thus the fence, on the sample tried was out of true with the bed by $1\frac{1}{2}^{\circ}$, and there is no means of correcting except by adding a tapered fence board.

The Bridges has a 6-inch saw and an 8-inch table. The table is extremely difficult to assemble correctly, being bracketed out from the drill holder by two arms of doubtful design. Consequently it is difficult to adjust for height and is never quite firm. Almost as much criticism by the testers has concentrated on this contrivance as on all other equipment.

The Black & Decker uses an arbor mounted saw, which is useful in giving room all round. Adjustment of centres for truth of running is not precise, and therefore some whip is likely. This will cause blade wobble and a coarse finish to the cut. Otherwise the cutting is good and of a reasonable capacity. It uses the same kind of guard as in the portable saw and it is probably safer than other makes. The saw assembly is shown here with the U1 drill, now superseded by a new design.



Wolf bench drill

Bench drills

Wolf £3 4s 6d. Bridges £6 13s 11d. Black & Decker £4.

The chief advantages of a bench drill, over a portable one, are that the hole can be drilled true, and the feed can be more easily controlled, especially when considerable pressure is required. There is little advantage over drilling in the normal lathe position unless the work is large or heavy; and here the small size of table often provided means that the work will seldom be dogged or clamped into position.

The Wolf uses the lathe tail stock and sliding arbor for feeding the work, limited by a somewhat rough action from a small lever. The Bridges uses a hinged lathe tail stock that can be turned into a vertical position, carrying the lathe bed bars and drill holder with it. As there are two bars in the Bridges design, a clamp is applied across these, allowing the drill holder to slide freely in relation to this clamp. It is controlled by a spring and a long handle, which give a comfortable downward feed of 2½ inches.

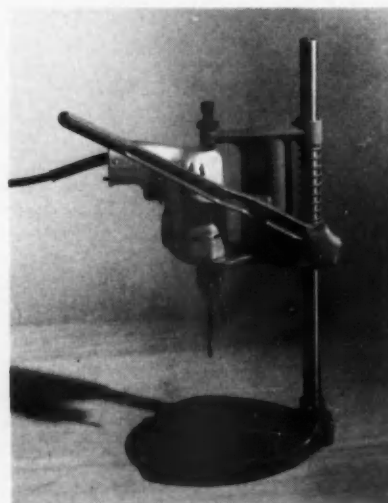
The Black & Decker bench drill is built as a separate tool on quite orthodox lines, sharing no parts with other attachments, except for the drill itself. The feed is 2½ inches but there are no provisions on the base plate for dogging the work.

Comb jointer

Bridges £3 9s 6d.

The Bridges comb-jointer is in the form of a table, with a sliding top, that carries the work piece into a wobble saw (a wobble saw is a rip-saw blade set askew, so that it makes a cut ¼-inch or so wide). Each successive cut is positioned by locating the previous cut over a register. Once set up it will take one through all the comb joints on a set of drawers with speed and reasonable accuracy. The only real criticism is on the register piece itself, which is made from a bent strip that, on the model tried, was out of parallel with the left face of the table.

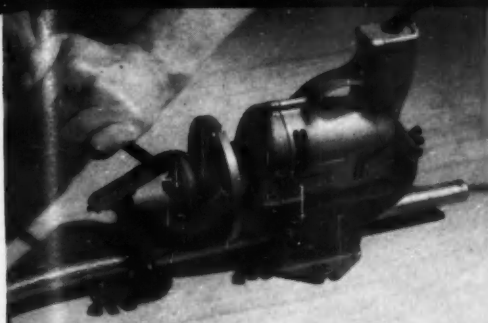
This may be considered a first rate amateur's tool, because it enables him to do a job that is quite beyond his capacity by other means. Moreover the comb-jointer will produce joints in hardboard and softwoods that are perfectly sound and open up an entirely new standard for home joinery.



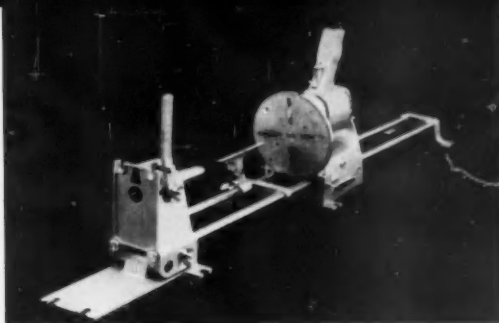
Black & Decker bench drill



Bridges comb jointer



Wolf lathe



Bridges lathe



Black & Decker lathe

Lathes

Wolf 18s 6d. Bridges 18s 11d. Black & Decker £5 19s 6d.

Wolf and Bridges prices exclude the cost of parts used also in the bench drill assemblies.

Wood turning lathes are made by mounting the drill in a carrier to form a headstock. Into this carrier are set the tubular beds, and a tailstock piece forms the other foot. Obviously they need setting on a good sub-bed, but may need to be re-shimmed each time the tail stock is moved. All the lathes turn hard wood and soft wood quite successfully against the face plate, but they are barely adequate for long work between centres. Also, I was not fully satisfied that the drills are appropriate for prolonged loading on their front bearings, such as they would get from turning work. The faults of the lathes lie not in their means of adaptations, which are good in their ways, but in the application of a portable drill, suitable for axial and torque loading, to work involving lateral loads.

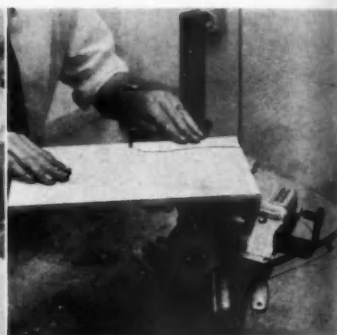
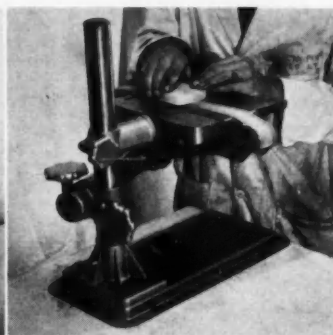
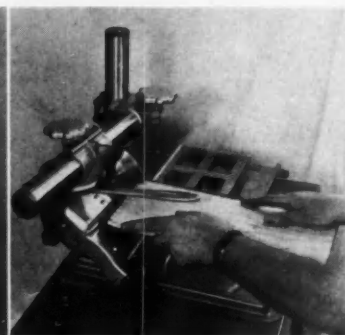
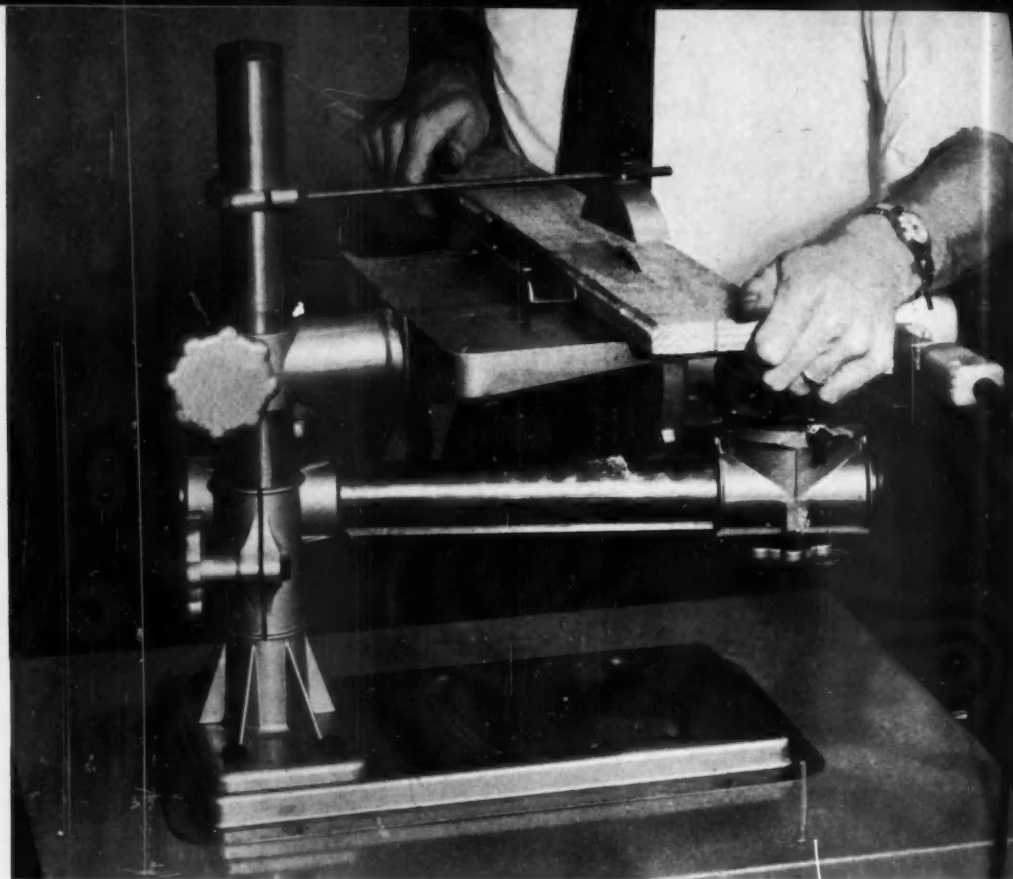
The Bridges has two tubes for its bed, giving a length between centres of 22 inches and a gap of 4 inches. The tail stock has a lever operated arbor, with 1 1/4 inches of travel.

The Wolf has a single 7/8-inch bar for its bed, giving a gap of 2 1/4 inches and 14 inches between centres with the standard bar.

The drill holder has the useful refinement of an adjustable back centre for the drill, so that it can be accurately trued against the tail centre.

Black & Decker makes a completely different approach in its design. The lathe is not one of several adaptations of a drill holder and foot connected by a bar to a tail stock and foot, but is built in an orthodox way on a separate lathe bed. Stocks and bed are fabricated from sheet metal, but there is a close approximation of appearance to that of a normal duty lathe. Thus many of the points of design usually associated with light wood turning lathes are abandoned for a more ambitious form, with improved manoeuvrability and the potential of good all round accuracy.

However, some of this advantage is offset by the surprising fact that the saddles of the head stock and tail stock taper fit on to the bed. This would be excellent if two machined surfaces were mating, but with sheet metal there is no positive location. As the locking screw is tightened the saddle can be pulled down by 1/4 inch, and lateral displacement is also possible. Admittedly this is not a vital matter in a wood turning lathe, but it is a pity.



Selecta Home-master Workshop £14 10s excluding cutters and drill.

This has an approach altogether different from the other products considered. It provides a universal tool and work-holding rig, instead of a series of tool adaptations, built together to form various machines. It is somewhat like a radial drill or a universal milling machine, for the tool comprises a vertical column upon which are mounted two radial arms; one of which carries a work table and the other a universal head. These both rotate about their arms; while the head also slides in and out, and is pivoted upon an axis at right angles to the arm. In addition there is a lever-controlled slide which holds the drill and gives 3 inches of feed so that it can be used as a sensitive drill at any angle. All turning movements are graduated to 5° on large scales. Thus it differs from the other combinations in offering a complete mechanism, to be bought as a unit, rather than a set of components that can be bought one at a time and added to as desired. Consequently there is a considerable gain in integration. Because the post and radial arms are substantial and of good length there is an encouraging rigidity and all round freedom of movement. Most

work can be carried out on a wooden table fitted across the base plate of the machine, which the owner will have to make for himself. The steel tilting table on the radial arm allows the head and drill to be used beneath the work like a conventional saw bench, or at the side for end work.

The man who has to do his woodworking in the kitchen, because he has no separate workshop, can concentrate most of his activity around the single tool, and with a little ingenuity can perform some intricate operations.

This is an ambitious tool, with a wide range of possibilities and, because it is rather more self-contained than the other kits of accessories, it will be useful in a limited space. It needs careful and intelligent use, but because all the parts are large the work pieces can be handled comfortably and a practised user should get a high degree of accuracy. Designed for use with most of the standard makes of 1/2-inch drill, including the new Selecta two-speed, this tool calls for a drill or motor of ample power if it is to be used to full capacity.



overseas review

PLASTICS

European trade

OF ALL MATERIALS plastics, in their many different varieties, offer perhaps the greatest possibilities for imaginative treatments of colour, shape and form. The comparative ease with which complex curves can be moulded – in products ranging from washing up bowls to radio cabinets – creates for the designer a freedom of approach that no other material at present offers. The part which the designer will play in Britain's exports of finished plastics articles to the countries of the proposed European Free Trade Area will therefore be of considerable importance.

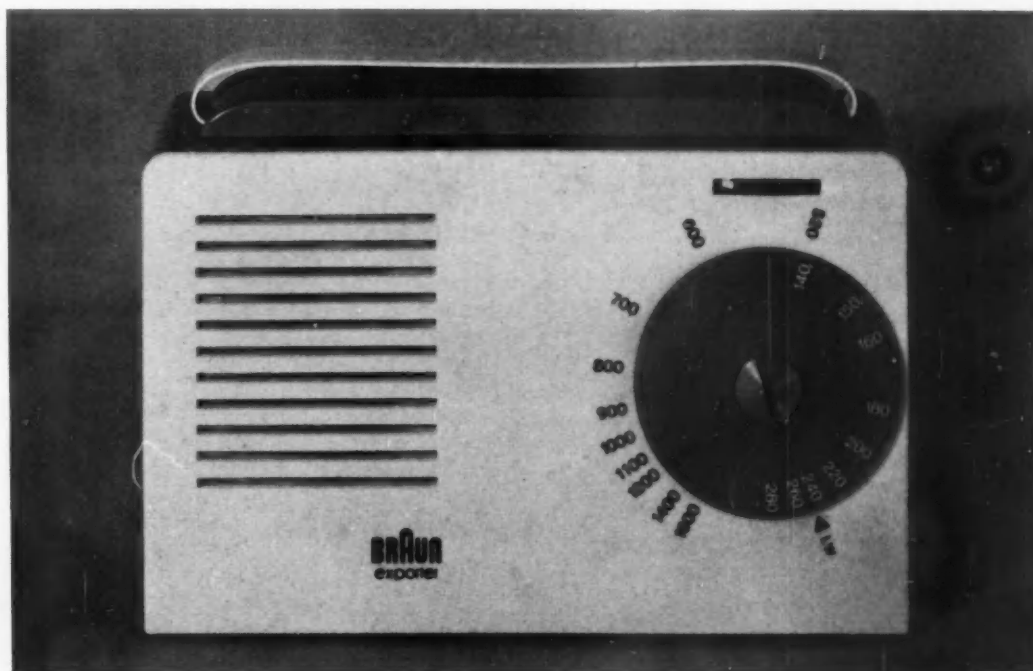
A recent survey by the journal *British Plastics* suggests that if the FTA is formed on the lines at present conceived the outlook for Britain is promising and the industry should be able to improve on its already thriving trade. *British Plastics* goes on to say that "the total plastics materials production in Europe is likely to overtake that of the USA by 1960", in spite of the fact that "the average level of plastics consumption (in Europe) per unit of population . . . is little more than

half the US figure". Thus there is plenty of reason to believe that the European market for plastics materials and products will continue to expand.

As in several other industries Germany, whose total plastics production now exceeds that of the UK, is likely to be one of Britain's chief competitors. Although she produces some designs, particularly for the radio industry, that are flashy and modernistic, many of her domestic consumer goods reach an extremely high standard, notably the brilliant range of designs for sheeting produced by Göppinger. As with Britain Germany exports about a quarter of her plastics production, but, unlike Britain, the majority of this export trade is to other countries in Europe, which gives her a useful lead in trade within the FTA.

Italy is next in line as a competitor with British goods. Her production is equal and possibly a little greater than that of France but less than half that of the UK. In finished products Italy excels in the subtle and often imaginative shaping of her three dimensional

1 Germany Exporter 4-valve portable battery receiver. A base unit is available enabling the set to be used as a mains receiver. Cabinet in grey or red polystyrol. MAKER Max Braun. 79.50 DM.



DESIGN correspondents:
Denmark: Ibi Trier Mørch
France: Roger J. Cario
Germany: Dr Heinrich Koenig
Italy: Letizia Ponti
Sweden: Eva Ralf



overseas
review

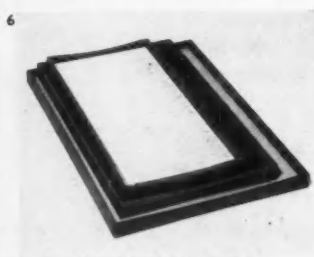
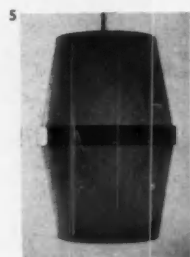
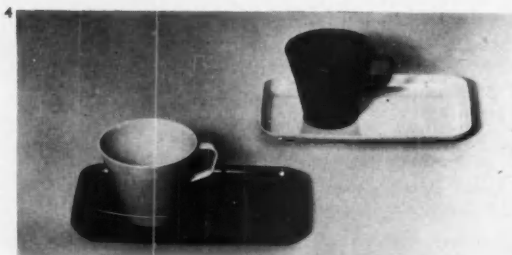
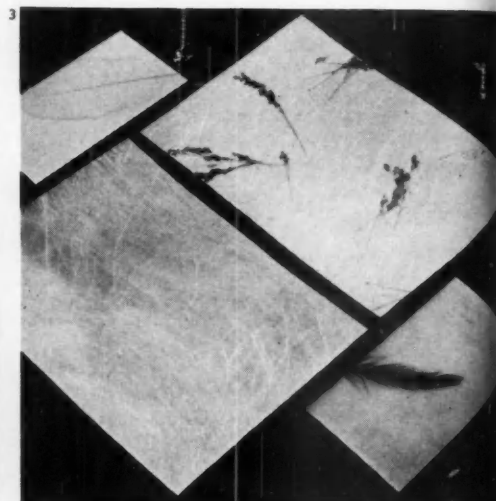
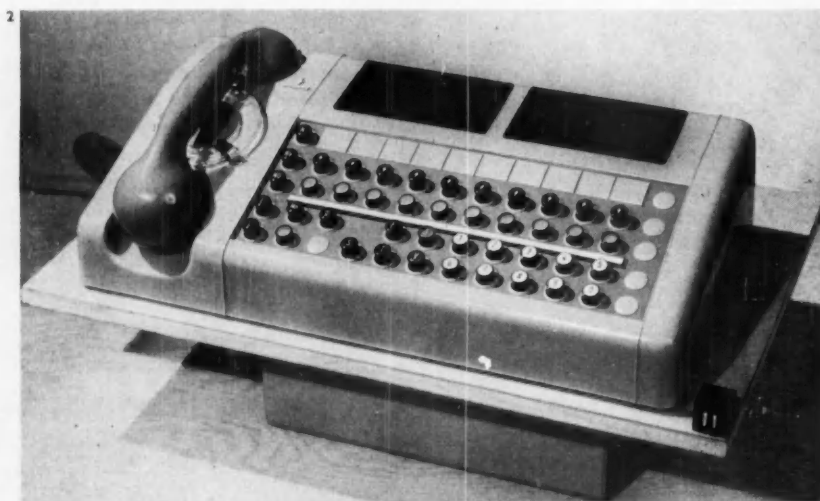
designs. Many ordinary kitchen utensils by such firms as Kartell-Samco exhibit delicate refinements of form which put them in a class by themselves. Perhaps more important is the willingness of designers and manufacturers to experiment with new ideas. The vacuum cleaner by Rem di Rossetti Enrico, which is markedly original in form, is illustrated in this article, while an experimental prefabricated unit bathroom was illustrated in *DESIGN* for November 1957 page 66.

Unlike Italy France at present imports considerably more plastics materials than she exports and is in fact the largest importer of these goods in Europe. Many of her designs lack the refinements characteristic of the best work from elsewhere in Europe, but her vast pavilion at the *Brussels International Exhibition*, clad on two sides in glass fibre sheet suggests a growing confidence in her ability to make use of the possibilities of these new materials.

Compared with these major plastics producing

nations, the individual countries within the Benelux and Scandinavian groups produce only small quantities of plastics materials. In the consumer goods field their trading success is likely to rest largely on goods of high quality, designed with a flair for fashion and good taste – an approach which has reaped valuable rewards in other industries in these countries.

The scope for plastics in replacing more traditional materials is increasing year by year. The growing use of thermoplastics is already bringing many advantages to the user that the older thermosetting materials could not provide. In the future the development of new materials such as the high density polythenes and polypropylene may bring revolutionary changes in the home. But success will come to those firms who combine technical innovations with an imaginative approach to design. On these pages we therefore present a selection of products from Europe in which excellence of design is an important characteristic.



2 Germany Intercommunication unit with the casing made of high impact polystyrene. MAKER *Siemens and Halske AG*.

3 France Rigid PVC sheet enclosing natural elements (leaves, feathers, etc) for use as decorative panels. MAKER *Société Normacem Fibre & Mica*.

4 Sweden Bibo television service in akrylnitrilstyrene available in red, green or yellow. DESIGNER *Carl Arne Breger*. MAKER *AB Gustavsberg Fabriker*. Cup Shr 1'30, tray Shr 1'65.

5 Italy Special ceiling lighting fitting in Perspex and metal, later to be quantity produced in Rotaflex. DESIGNER *Roberto Menghi*. MAKER *Giuseppe Ostuni*.

6 Denmark Reversible trays made of melamine set in teak frame. DESIGNER *Finn Juhl*. MAKER *Torben Orskov & Co*. Dkr 29-50-45.

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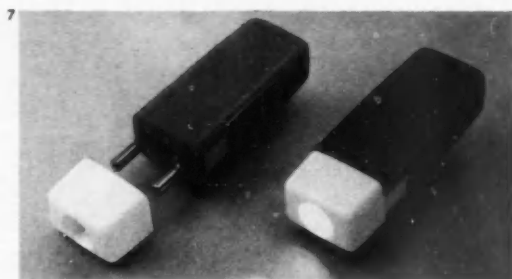
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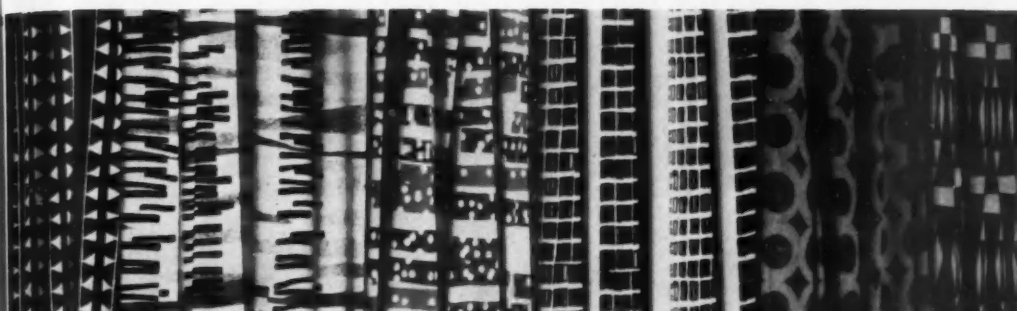
nd metal, later
erto Menghi.

t in teak frame
Dkr 29-50-4500

7 Germany Chargeable electric pocket torch with casing of polystyrol. MAKER AEG. 18 DM.



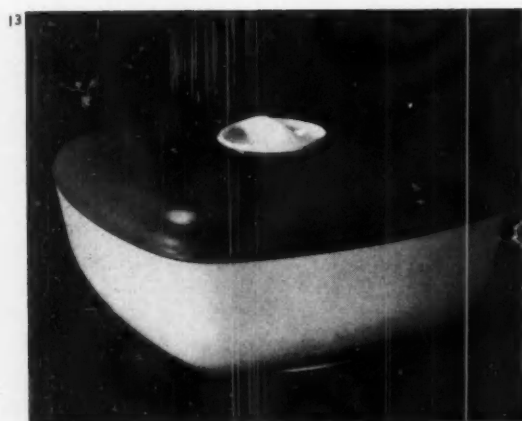
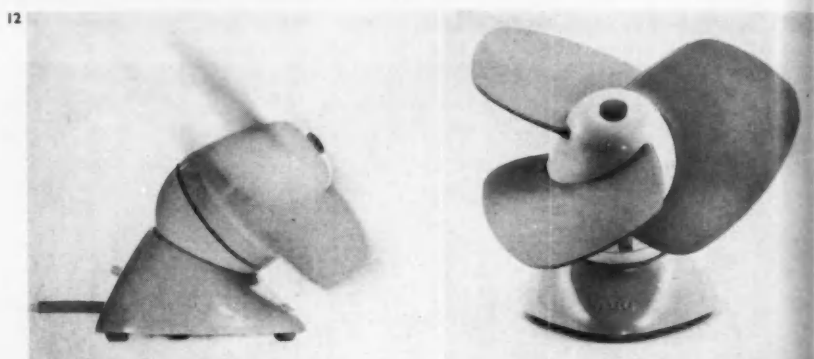
8 Germany PVC sheeting printed in a range of brilliant colours. Leading Scandinavian designers were commissioned for this particular series. DESIGNERS (left to right) Stig Lindberg, Stig Lindberg, Astrid Sampe, Lurs Johanson, Marianne Nilson, Stig Lindberg. MAKER Göppinger Kalico-und Kunstleder-Werke GMBH.



9 Denmark Gourmet salt and pepper shakers in nylon. DESIGNER Kristian Vedel. MAKER Torben Ørskov & Co. Dkr 9-50-16-50.

10 Italy Electric hair dryer with nylon casing. DESIGNER Giuseppe de Goetzen. MAKER F.lli Chiminello srl. L6,600.





11 Italy Polythene basins. DESIGNER *Roberto Menghi*. MAKER *Smalterie Meridionali Spa*. L500-930.

12 Germany Electric fan which swivels on a ball point. The casing is made of white and light green polystyrol, the fan blades being of light blue rubber. MAKER *AEG*. 56 DM.

13 Italy Fruit salad dish made from high impact styrene. DESIGNER *Gino Colombini*. MAKER *Kartell-Samco srl*. L1,200.

14 Sweden Kitchen brushes made of high density polythene in red or blue with nylon bristles. DESIGNERS *Bernadotte and Björn*. MAKER *Husqvarna Borstfabrik*. Skr 2 25



15 Italy Small portable vacuum cleaner with a nylon casing. DESIGNERS Achille and Pier Giacomo Castiglioni. MAKER Rem di Rossetti Enrico. L32'500.

16 Sweden Polythene milk churns. DESIGNER Åke Strömdahl. MAKER Svenska AB Polva. Two litre Skr 11'75, three litre Skr 13'50 five litre Skr 16'00.

17 Italy Polythene graduated bucket. DESIGNER Roberto Menghi. MAKER Smalterie Meridionali Spa. Seven litres L1'000, 10 litres L1'600, 15 litres L2'000.

16



17



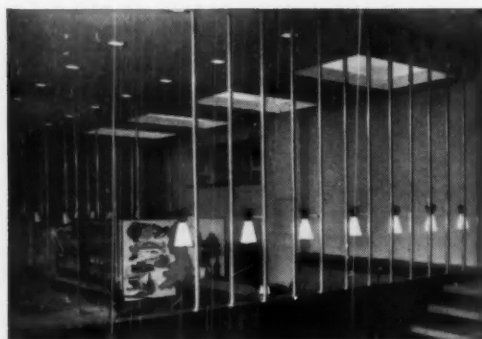


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RFW.25a

Great Northern House, Euston Road. For: British Transport Commission
Architects: Messrs Oscar Garry & Partners

Quotes

Methods of approach

Charles Eames, talking about the design approach to some of his chairs. From *Interiors*:

"When Ray (Mrs Eames) and I did the moulded plywood chair . . . we set out deliberately to develop an economical and feasible method for moulding plywood. This was the first step in developing a chair which we hoped would have good qualities but whose qualities we insisted would be inherent in the mass production system and have their basis in the mass production method. I do not know to what degree we succeeded in this, but I feel that we made a fairly clear statement of the handling of the connection between two different materials.

"We have always been aware of not even attempting to solve the problem of how people should sit, but of rather arbitrarily accepting the way people do sit and of operating within that framework . . .

"The moulded plastics chair was much different. The reinforced polyester was a special technique developed for areas that demanded a high performance material. Essentially this meant the aircraft industry, that could afford big investments for the development of material and tooling. Our object was to make this high performance material accessible to the consumer in a chair that would ultimately give it a high performance per dollar. The problem was not so much one of form . . .

"It was in the most desperate hours, when there seemed to be no hope of getting the perfect moulding for the reinforced polyester chair, that the upholstered wire chair was conceived . . .

"So we thought we would go to the opposite extreme and do a moulded, body-conforming shell depending on many, many connections – but connections that we as an industrial society were prepared to cope with on the production level. If you looked around you found these fantastic things being made of wire – trays, baskets, rat traps, using a wire fabricating technique perfected over a period of many years. We looked into it and found that it was a good production technique and also a good use of material. Before the moulded plastics chair had been solved, the moulded wire chair was well under way . . .

"But the beginnings of the cast aluminium chair [DESIGN July page 67] were entirely different. This one started when Alexander Girard came to visit, and we were talking about furnishing a house which he and Saarinen had just completed, a house marvellous in concept and superb in quality, and he was bemoaning the fact that there was no real quality outdoor furniture that he could get for such a place – that is, the quality he wanted . . .

"As we were trying to analyse the reasons why there was nothing available on the market to suit him, we were of course starting to write a programme for designing the object to fill this void."

The honest designer

Misha Black in a talk given at the Technical College for the Furnishing Trades, Shoreditch:

"If the designer is prepared to forget his early ambitions to be a world-famed genius, if he will bed himself deeply into the industry so that he becomes a part of it (while yet retaining such wide interests that his original and always developing visual sensitivity can influence all those with whom he works), if he can accept the problem of producing the environment for

hundreds of thousands of people as an essential part of the discipline within which he must work, if he can add to that social framework the steel cage of technical and marketing requirement, then I believe he ceases to compromise, ceases to be dishonest, accepts the problems of industrial design squarely and honestly. If he does all this, as many designers have already done, then he and his colleagues in the factory will produce furniture in which we in Britain shall find cause for pride. He will not, thus, produce individual masterpieces, but he will add to the totality of design development and that is an epitaph of which no one need be ashamed . . .

"The designer cannot do this alone. Management must equally accept design as a creative operation in which many people must take a part with the staff designer as the prime motivator. The young designer must be nurtured and encouraged, given time for long term experimental work as well as for the urgent job on hand. He must be assisted over the bridge from eager studentship to mature authority . . .

"Until our industry equals, on a wide scale, the Arabia ceramic works in Finland where designers employed by that company are encouraged to experiment and develop long term design products in almost ideal working conditions, we must expect some of our best designers to prefer the organised quiet of their own studios."

More than a Union Jack

George H. Parker, chairman of the Association of Super-vising Electrical Engineers, on efficiency and salesmanship in British industry at the association's recent annual conference:

"Our sales and service organisations must revise their ideas drastically. Far too long has the electrical industry accepted the position that it is a real concession for the manufacturers to supply the customer with what he wants. Delivery dates at present on some standard-catalogued items are back to what they were in wartime. Recently I found it was quicker to obtain Swiss manufactured goods than to buy British . . .

"Continental buyers want more than a Union Jack with 'Buy British' inscribed on it. They want technical representatives on the spot. They want design suitable for their own specific needs; sales literature in languages and measurements that they can understand. Failure to interpret correctly a customer's order is too frequent and common nowadays."

The voice of the consumer

Frank Carioti, vice president, Dave Chapman Industrial Design, Chicago, speaking on design, costs and profits in the television and appliance industry at a Press conference in the Merchandise Mart, Chicago:

"We suggest that the basic problem in the appliance industry today is not design, nor costs, nor the consumer. The responsibility for the current situation (the recession) rests squarely on the shoulders of management, whose complacency since V-J day has bred complacency in research and planning.

"This industry (the appliance industry) has been meeting markets, not building them – following trends, not making trends. Manufacturers have been studying their competition with more intensity than they study their customers . . .

"The most important ingredient missing in our industrial programme in the last 10 years has been long range planning that brings the wishes of the customer into the product planning conference room.

"Design is a part of any mature planning programme – for one of the most valuable functions the designer can perform for industry today is to supply the voice of the consumer at management levels, interpret and even anticipate consumer desires, and work with all departments of industry to translate that desire into creative plans, new products and new markets.

"I must emphasise that design must be part of an overall plan – it cannot function with maximum effectiveness sitting out in the left field. While the

appliance and automotive industries are generally in rough water, the same economy that fails to support them is chalking up some exciting success stories in other areas . . .

"We must create, design, engineer, produce and advertise products today that cater to a way of life, not a way of production. We must design homes for a way of living, not a way of building."

Integration in the kitchen

Arthur N. BecVar, manager, industrial design, General Electric, Louisville, on new trends in kitchen design at the National Appliance and Radio-Television Dealers' Association, Chicago:

"Statistics on market saturation show that we can no longer exist by supplying people who do not have appliances. They are rapidly ceasing to exist. More and more the kitchen appliance industry will have to depend on real innovation in design. The way to achieve this, is to study social and family patterns and the internal and external forces that have made them that way, and then you are in a position to relate the innovations that are constantly coming out of the laboratories to the real needs of people . . .

"The emotional needs are becoming equally important and the trend is to beauty and simplicity of form, and towards an integration of the proliferating devices, appliances and gadgets that are increasingly being brought into use in the kitchen. It is worth noting that as each new appliance is developed it does not seem to replace previous appliances, so that we get an ever increasing number of them, thus making it vital that we tie them in to a unified whole . . .

"In addition to its function as a meal preparation centre the kitchen must take care of such diverse activities as between-meal snacks, washing, ironing, child-care, animals, drinks, and even guests. Obviously preparation for all these things cannot be standardised to fit every family although research has indicated certain basic norms in the planning of the space."

American eyes on Europe

American Society of Industrial Designers' Newsletter reported recently on Clarence F. Graser's visit to Europe. Mr Graser, General Electric, recently spent six months as a consultant for the European Productivity Agency:

"Many of the European designers in Italy and Norway and Sweden for instance stated that it is difficult to convince some companies that a professional designer should be used on products of a mechanical nature. There is occasionally a tendency to import a designer perhaps because of the psychology of considering something imported to be superior, but there is one large company in Stockholm that employs an American designer on refrigerators.

"This would indicate that European industrial designers do not as yet have the engineering background to fit them for this type of design.

"European designers were greatly impressed with the status that the American designer has in his relation with management and by the manner in which he used product planning and market research in a design programme. These aspects were new to European designers. Mr Graser found that European management was still 'engineering-oriented' and that the marketing revolution that has been taking place in America for many years has only begun in Europe. The European manufacturer takes great pride in product quality and products are often spoken of as having 'Swedish quality' or 'German quality'. However, Mr Graser felt that the criterion of 'value' was little used in Europe, the products tending to be 'over-engineered' rather than being concerned with the relative value to the customer.

"The anticipated European Common Market, thought Mr Graser, may provide, however, the severe competition that will change the emphasis from engineering to marketing thus making the use of the term 'value' as a criterion for judging a product more important than quality of construction alone."



THIS WORLD OF PRINT 2

DENIZEN OF TWO WORLDS
AND LINK BETWEEN THEM,
THE DESIGNER

EARTH-BOUND BUT ASPIRING
HIS PROMETHEAN FIRE KINDLES
THE DANKEST TINDER

ANOTHER BALDING & MANSELL TRIBUTE
TO THE PRINTING INDUSTRY

PEOPLE

Aiding British cotton

The Cotton Board Colour, Design and Style Centre, Manchester recently organised an exhibition called *Cotton and ...* at Lurex House. The exhibition showed designs for printed and woven fabrics in mixtures and blends of cotton and other fibres by the textile school of the Royal College of Art.

The Cotton Board Colour, Design and Style Centre was formed in 1940 to help British cotton manufacturers to improve the design standards of their products and to provide, among other things, a permanent show place where the finest examples of British cotton textiles could be seen.

For the past seven years the director of the centre



Donald Tomlinson

has been Donald Tomlinson who succeeded to J. Cleveland-Bell. Mr Tomlinson is one of a small, but increasing group of people in different industries who although not designers themselves have had and are having a definite and detectable influence on design standards. He came to the Cotton Board by way of journalism, bringing with him a knowledge of the increasing importance of design and wide experience of overseas markets (he has been overseas editor for two trade publications). Since Mr Tomlinson came to the Cotton Board, the Colour, Design and Style Centre has emphasised the importance of the fashion side of the cotton industry. He feels that success for British fabrics, particularly in European markets will depend as much on the high standard of made-up garments as on the textile designs alone.

In reference to the cotton industries' trading prospects in the Common Market Mr Tomlinson said that he thought in some high-quality cottons we already commanded the interest of the European markets but he suggested that a greater effort would be needed in both design and selling methods for goods in the lower price ranges.

Asked about the seriousness of the threat to the Lancashire industry of foreign importations of cheap cottons, particularly from the Far East, Mr Tomlinson said the problem was a complex one affecting differing sections of the industry. He thought that whatever else happens during the next five to ten years the character of the Lancashire cotton industry will change. This, he said, is an economic fact which could prove beneficial if we played our cards properly. We should concentrate on the fabrics we have a name for; however he hastened to add that he was not suggesting looking to the past for styles, but that there is a whole field of design and allied techniques which we can use without fear of being imitated, or at least successfully imitated.

General consultant

Recently F. H. K. Henrion accepted invitations to act as design consultant to a number of organisations. These include the British Transport Commission for which he is designing new symbols, devising colour schemes for rolling stock, and advising on public lettering and many other problems. He is also acting as general design consultant to George Ellison Ltd, Birmingham, manufacturer of electrical switch gear, to which he is responsible in co-operation with the firm's engineers for the design of the various kinds of gear, instruments and machines, as well as co-ordinating the firm's general house style.

Through Erwin Wasey, Ruthrauff & Ryan's London and New York offices, Mr Henrion is concerned with the planning of advertising and the presentation, in all its aspects, of K.L.M. airlines in both hemispheres.

He is well known as one of the leading graphic designers working today. His posters for the Post Office and for London Transport, for instance, are examples of his ability to present information in terms of graphic images, and indirectly of his skill in utilising to this end an astonishingly wide range of visual material. However, what is less generally known is his work as an industrial designer, in the more specific sense, and an organiser of what the Americans usefully term "total design".

Mr Henrion is very much alive to the responsibilities of the consultant designer, who must, he believes, be concerned with all problems of design in their widest



Sam Lambert

F. H. K. Henrion

sense, with everything that is made in two or three dimensions. It is with these responsibilities in mind that Mr Henrion sits in the chair of the general consultant group of the SIA, which is organising a small exhibition of its work to be held one evening in The Design Centre next month.

Mr Henrion first worked as a designer of textiles in a Paris studio (he says this apprenticeship was an excellent training in appreciating the compromises a designer must learn to cope with). He then joined Paul Colin, whom he regards as one of the leading poster designers. He came to Britain in 1936 at the invitation of the Crown Agents for the Colonies to design advertisements for citrus fruits, and has stayed here, apart from his frequent trips abroad, ever since.

He is a visiting lecturer in graphic design at the Royal College of Art, an examiner for the Ministry of Education in exhibition design, and vice-president of the Alliance Graphique Internationale (AGI).

REPORTS & CONFERENCES

Ergonomics primer

The department of work study and staff training director, G. P. Wade) of the Engineering and Allied



Mobile information

This mobile display unit was made by Locomotors Ltd in collaboration with Harris & Sheldon Ltd for The British Petroleum Co Ltd. The bodywork is in Bakelite polyester resin reinforced with Fibreglass. The four canopies are raised by spring loaded rams. Behind the rear display panel, which is removable, there is a cinema screen for back projection. The unit is in use at the Brussels International Exhibition.

Employers' West of England Association is to be congratulated on its initiative in recently running a course for designers on *Designing Equipment for Human Use*. This course was held in Bristol and included students from such diverse fields as steel production, boot and shoe making equipment, the production of wood-working equipment, electrical machinery, aircraft maintenance and nylon spinning. Resident lecturers were H. Murrell and S. Griev of the University of Bristol and of the Ergonomics Research Society, with other well known members of that society as visitors, including Dr O. G. Edholm, K. Provins, A. T. Welford, R. Sell and W. T. Singleton.

The lectures covered a grounding in psychology and physiology, basic lectures on the use of statistics for analysing results, together with instructions in experimentation. A visit was paid to the Bristol Aircraft Company at Filton to study the design of the *Britannia*.

The course lasted two weeks and during the second period the class split up into three parties to conduct experiments using the staff and students of other classes as subjects on such objectives as the legibility of indicating instrument dials, optimum positions for foot treadles, and determining the population stereotype for using certain types of handles.

It is hoped to repeat this course which should prove very useful for designers in the engineering industries.

R. M. KAY

Talks on tourism

The British Travel and Holidays Association held a summit conference recently on the development of the tourist trade in Great Britain. The platform ranged from cabinet ministers, through travel magnates and grand hoteliers, to an entertaining duke. The Rt Hon R. A. Butler came from the Home Office, which is usually associated with keeping people out of the country, to speed the conference on its way with the news that he expected to be admitting over two million tourists by 1963, out of a traffic of some seven million passengers coming into Britain. The travel magnates seemed confident that they would bring the people in,

continued on page 59

The Crystalline Hall, Government Pavilion



The Kodak Pavilion



MARLEY at Brussels



The Nuclear Power Stand, British Industries Pavilion

So far, more than a million people have walked over the Marley Floor Tiles laid in the Crystalline Hall and Hall of Achievement in the Government Pavilion. After cleaning each night these have retained a perfect appearance. By the time the Exhibition closes no less than 4 million people will have trodden these floors and they will still look all that good floors should, having withstood the equivalent of 60 years heavy commercial wear.

The smaller illustrations show two of a number of other instances where Marley Floor Tiles have been supplied to exhibitors at Brussels. Other exhibitors in this list include:

Clarke Chapman & Co. Ltd.
Courtaulds Ltd.
Gage Enterprises (Brussels) Ltd.
Imperial Chemical Industries Ltd.

Architects: Howard V. Lobb, C.B.E., F.R.I.B.A., A.I. Struct. E.
John Ratcliff, O.B.E., F.R.I.B.A., A.M.T.P.I.

Display Designer: James Gardner, O.B.E., R.D.I.

London Showrooms: 251 Tottenham Court Road, W.1.
THE MARLEY TILE COMPANY LIMITED
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although the motoring organisations were pessimistic about accommodating them on the roads when they got here; the conference, however, fastened on the problem of finding them hotel beds as being the main flaw in these otherwise profitable arrangements. This led to some sharp exchanges among the hotel managers, but before the chairman ruled the subject out of court, a strong case had been made for more hotels. But it was equally clear that unless the economic prospects of investment in the hotel industry were improved by Government action new hotels were not likely to be forthcoming. A. H. Jones, managing director of Grosvenor House, in his clear analysis of the situation, isolated one instance in which immediate help could be given; interior decoration was one of the main selling points of the industry and a trading expense, but this was not wholly admitted by the Inspector of Taxes.

Sir Colin Anderson, chairman of the International Chamber of Shipping, made a strong point of the importance of good design in ships and hotels. Travellers' surroundings were an important element in creating the right atmosphere for a flourishing tourist trade, and he recommended the work of the CoID and The Design Centre to those concerned with this problem.

This conference was held at the right moment to gain the attention of the right people on tourism's prospects and difficulties. There was perhaps too much emphasis on Britain's old world charms, but Sir Gordon Russell, director, CoID, obviously had the support of the delegates when he asked that those responsible for attracting the tourist should not forget to put forward our present achievements.

J.N.W.

EXHIBITIONS

Scottish house and home

The CoID Scottish Committee's third exhibition in its 1958 programme is to be called *House and home* and will open towards the end of September at the Scottish Design Centre, 46 West George St, Glasgow. Its general make-up will be on the lines of last year's highly successful *Colour about the house* exhibition; furniture and furnishings will be shown together with special displays of pottery, glass and cutlery. The exhibition will remain open for approximately two months.

A special invitation is extended to schools, clubs, societies and other organisations to send organised parties either for day or evening visits. By previous arrangement the services of a guide lecturer can be provided without charge.

The CoID Scottish Committee maintains comprehensive libraries of books, magazines, photographs and slides dealing with many aspects of design, which are freely available for reference at all times during normal working hours.

British design in Germany

Between June 16 and July 19 there was staged in Frankfurt-am-Main what was possibly the most selective post-war exhibition of British design. To anyone fresh from the clutter of the British contribution at Brussels - whether in the official pavilion or the British Industries Pavilion or indeed the Council of Industrial Design's own stand there - this Frankfurt display was a most heartening and refreshing ex-



One of the room settings from the exhibition *British Design* organised, selected and designed by Robin Day,

held recently in the Göppinger Galerie, Frankfurt-am-Main, Germany; see *British Design in Germany*.

perience for only some 90 things were set out in an area of some 2,000 sq ft and each was allowed its full impact. It was perhaps the nearest thing to a Museum of Modern Art or a Hausindustrieform display that has been staged for British goods - and yet some German critics professed to find in it a "cosy, English intimacy", which can be taken as a true compliment to its designer, Robin Day. He was invited by the highly successful and imaginative German proprietor of Göppinger Kaliko and Plastics, Dr Herbert Huller, to fill the admirable little Göppinger Galerie in Berliner Strasse, Frankfurt, how he liked and with what he liked, provided everything was of British design. This German firm, moreover, paid all the costs including provision of the gallery and the necessary screens and construction. Thus the designer had a completely free hand to select what he liked best from current British production and to show it in any manner he chose. The result to most visitors was entirely successful - a series of open bays only distantly suggesting room settings, each with a few outstanding pieces of modern furniture, separated by well spaced textiles and wallpapers and finished off with a handful of light fittings and half a dozen groups of pottery and glass. Though the designer himself was critical of some of the exhibits, the total effect was such that the British visitor could be proud but at the same time regretful that so few occasions are offered for proper prestige promotion of our excellent modern designs. If only The Design Centre could afford to be as selective and as prodigal with its space, its reputation might stand twice as high in foreign eyes.

P.R.

The Design Centre travels

An exhibition called *The Design Centre comes to Newcastle* is opening on September 18 in Bainbridge's store, Newcastle upon Tyne. The exhibition, designed

by Roger Nicholson, is a small scale version of The Design Centre in the Haymarket and it will show some 350 items selected from 'Design Index', all of which will be on sale in the store.

It is to be hoped that other retailers outside London will follow suit in arranging linking exhibitions with The Design Centre.

Equipment progress

The organisers of the first *Domestic Equipment Trades Fair* which opens at Olympia from September 2-11, have put on a special feature called *A century of progress in domestic equipment*. Exhibitors at the fair have contributed 'ancient and modern' examples of their products illustrating the progress they have made either in the past 100 years or since their firms were established.

COMPETITIONS

International furniture

The prize money for the third International Furniture Competition, Cantù, Italy, will total more than 10 million lire. Also the number of design groups in the competition has been increased to nine and includes a dining room suite, double bedroom suite, hall furniture, furniture in wood, furniture in metal, and upholstered furniture. The competition is open to designers in all countries. The closing date for entries is February 10, 1959; details from Concorso Internazionale del Mobile, Via Cavour 19, Cantù, Italy.

Awards for wool

The fourth National Wool Textile Design Competition organised annually by *Wool Review*, this year attracted a record number of entries. The first prize of

continued on page 61

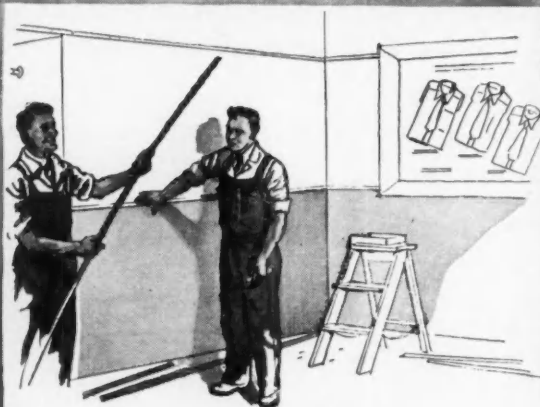
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NEWS

50 guineas and the *Wool Review* Challenge Trophy were awarded to John H. Stanners of Brown Bros (Buckholm) Mills Ltd of Galashiels. The first prize in the mens wear section went to Ian McCracken of Broadhead & Graves Ltd, Huddersfield. Travel bursaries were won by Clive Hepworth of Springhead Mills Co (Guisley) Ltd, Guiseley, and John Chadwick, of Broadhead & Graves Ltd. The Blue Ribbon of the Cloth Trade was awarded to Brown Bros (Buckholm) Mills Ltd and Broadhead & Graves Ltd.

Students travel

The Royal Society of Arts has announced particulars of its Industrial Arts Bursaries Competition, 1958. The prizes total £3,150 and will be awarded in the form of travel bursaries worth approximately £150 each. The design categories for which the bursaries are offered comprise domestic electrical appliances, electric light fittings, domestic solid fuel burning appliances, carpets, furnishing textiles, women's fashion wear, dress textiles, Acrylic sheet, laminated plastics, clocks and watches, footwear, furniture, packaging, stage and television settings, typography, and wallpaper.

The competition is open to students and young designers wishing to take up industrial design as a career. The closing date for entries is October 13, 1958.

Further details from Royal Society of Arts, John Adam Street, Adelphi, London, WC2.

MISCELLANEOUS

A mark of quality

The Furniture Makers' Guild, which was formed in 1952, has announced the introduction of a Guild Mark and Guild Certificate of Merit to be awarded to British made furniture which, in the opinion of a jury, attains "an outstanding degree of excellence in craftsmanship, material, functional purpose and design".

The jury will not be concerned with economics of cost or whether the work is done by hand or machine or whether it is a single piece or intended for quantity production.

Further information from the Clerk, The Furniture Makers' Guild, The Rectory, 29 Martin Lane, Cannon Street, EC4.

A children's museum

The Derbyshire Education Committee has issued a booklet outlining the 21 years of its museum service. This service, the first to be established by a local education authority independently of a public museum, is outstanding in its scope and the excellence of the material it supplies. The service has been under the direction of Barbara Winstanley since it first started in 1936.

Universal binders

A new adhesive emulsion called *Pitabond* has recently been announced by Caulking Services Ltd. It is claimed that *Pitabond* is non-inflammable, non-staining and can be used as a binder for cement, concrete, bricks, plaster, asbestos, glass, metals, wood, plastics, slates, tiles, etc.

Changes

J. Beresford-Evans, the industrial designer and one of the two contributors to *DESIGN's* *Design Analysis* series, has joined the staff of Design Research Unit.

LETTERS

DRU also announces that it has moved from 37 Park Street, W1, to its new premises at 37 Duke Street, W1; telephone HUNTER 1681.

Foreign aid

The industrial design firm, Peter Muller-Munk Associates of Pittsburgh, USA, has been appointed consultant to the Swedish engineering firm of Husqvarna Vapentfabrik.

LETTERS to the Editor

Justifying a form

SIR: Your comment on our model K high-temperature furnace (*DESIGN* May page 61) has considerably surprised us. In allowing the outward form of this furnace to be determined by its function and material, we believed that we were following your precept.

Our problem is to provide a tubular working-space that can be maintained at constant and uniform temperatures of up to 1500°C. A considerable amount of insulating material is needed to retain this heat, supplemented by air-cooling of the outer shell. There should be easy access to the central element tube, and the electrical connections must be safely housed.

We have achieved all this with a shell formed of two identical light-alloy castings, that are easily assembled in spite of small dimensional variations, and which require little machining or finishing. Their shape is fixed primarily by the cylindrical, ventilated insulating cartridge that they enclose. The stove-enamelled surface is not discoloured by high-temperature, and retains its appearance even in a steelworks laboratory where many of these furnaces are employed.

We have designed a furnace that is better than any of its predecessors in thermal efficiency, length of life, ease of maintenance and economy of manufacture, and we had hoped to earn your commendation rather than your blame. When you ask us to do more than this, and "proclaim its function and its nature by its outward form" we wonder whether you are not just using easy words, without troubling to enquire, as you easily could, into the difficult practical problems that we have successfully solved.

J. M. PIRIE
Johnson, Matthey & Co Ltd
73-83 Hatton Garden, EC1

Chemistry and cookery

SIR: We are disappointed in the turn taken in your review of our laboratory oven (*DESIGN* May page 61). You wonder why a laboratory oven should look like a domestic refrigerator, and why the oven does not "proclaim its function and its nature by its outward form". We think that criticism is irrelevant, and see much more of a fault in the number of different shapes used for the hinges and panels.

Ovens and refrigerators are, after all, very similar pieces of apparatus. They both provide an isolated chamber at a temperature different from room temperature. They both comprise a rectangular chamber surrounded by some sort of heat barrier, some means of heating or cooling the interior of the chamber, an outer casing, a door for access to the chamber, controls to regulate the temperature and (whether necessary or not) a name plate. It is hardly surprising that they



Export of energy

A general view of the British Atomic Energy stand at the Hanover Trade Fair, designed for the United Kingdom Atomic Energy Authority and the Nuclear Energy Trade Associations Conference by Conran Contracts in collaboration with Ian Bradbury. The stand showed advances made by Britain in nuclear energy over the past year and stresses the fact that Britain can now export anything from a complete new power station to the smallest nuclear instrument.

The stand was constructed in such a way that the inclusive cost was not more than £2 per sq ft.

should turn out with a similar appearance. As to "styling and trim" - why should not the laboratory worker as well as the housewife enjoy the benefit of a reasonably handsome, easily cleaned piece of apparatus?

It may be worthwhile to pursue the parallel between the kitchen and the laboratory, particularly the chemistry laboratory, with its sinks, taps, gas and electricity supplies, working surfaces, collection of materials and ingredients, balances and glass, plastics and metal vessels. Practical chemistry is so very often little more than glorified cookery.

D. J. WYKES
Baird & Tatlock (London) Ltd
Freshwater Road
Chadwell Heath, Essex

Sentiment and selling

SIR: I am surprised that Allan Plowman, as editor of a journal interested in good design, should display such a sentimental attitude in his letter (*DESIGN* February page 67) on Furneaux Jordan's article *The Art of Showing Off* (*DESIGN* October 1957 pages 35-9). No one would deny that many manufacturers and retailers are interested in good design. But this is not the point. Both these sections of the community are concerned primarily with selling as many of their products as they possibly can, and all their resources - including design teams - are devoted to achieving this end. The disadvantages of this basic motivation appear to elude Mr Plowman. If maximum sales are the main criterion, the seller (whether he is a manufacturer or a public relations man) is bound to concentrate his efforts on obtaining *acceptability*: that is, conforming to fashion. Under these conditions 'design' tends either to be ignored or to be distorted into a mysterious thing-in-itself - a saleable commodity, a gimmick.

I am not insisting that 'acceptability' and 'good

continued on page 63

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LETTERS

design' are mutually exclusive, or denying that some manufacturers are extending the frontiers of acceptability by innovations in creative design. But I do insist that until the consumer is very much more conscious of and insistent upon good design, the two things will only be related by a purely random chain of events; and that, if they conflict, good design will as usual go to the wall.

C. D. COPPARD
Wyldes Close Corner
Hampstead Way
NW11

BOOKS

Shops and stores review

Morris Ketchum Jnr, Reinhold, £3

Everyone concerned with retail shop planning, design, construction and use has reason to be grateful to Morris Ketchum for the care he has taken in the preparation of this second edition of his now 10-year old encyclopaedic survey of all aspects of shopfitting in the USA.

Information such as this on shopfitting practice in different countries, is being published increasingly and by the usual process of critical assessment and discretionary application – or more simply, selective copying! – ideas are exchanged and play their part in progression.

Readers of the earlier edition may wish particularly to browse through the additions on colour usage and on current views about shop siting away from conventional centres. The latter is inevitably very much concerned with problems of vehicle approach and parking and advantages of juxta-dormitory location. References to the potential of 'flexible' ceilings, and to the elimination of steps from street to shop level deserve consideration. Automatically operated awnings are not described, nor glass manufacturers' researches to reduce the necessity of awnings. It is interesting to read, concerning welded sash frame corner members, that "until there is more general demand for good store-front workmanship this solution lacks the market to make it profitable".

Mr Ketchum has his feet on the ground when he opens his first chapter with the simple statement that "the sole function of a store is to sell" and concludes "success or failure can be quickly measured by the cash register. It is seldom that competent store modernisation fails to increase sales volume... Store specialists tend to understate the public's appreciation of progressive planning".

There will be little disagreement that the final character of a specialist shop is set by its designer's freshness of invention, and that his imagination and inherent creative ability determine whether it is to be "just another average shop or a step forward in commercial architecture".

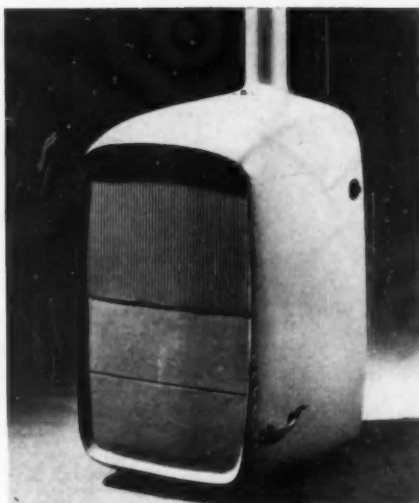
This book contains some inspiration and much instruction.

EWART A. EDMONDS

BS 2961:1958 Typeface nomenclature, 4s

In this British standard the definitions relate chiefly to the printed image as seen on the paper. The terms defined are restricted to those that would normally appear on specimen sheets of typefaces, and this

BOOKS



Tomorrow's designers

Two designs shown at the recent exhibition of the work of students of the industrial design department at the LCC Central School of Arts and Crafts. LEFT, a solid fuel



boiler for manufacture in cast iron by Roger Brockbank, a second year student. RIGHT, a coffee grinder in smoke-grey Perspex and brass by Ronald Facius, an Australian student in his final year.

standard is intended to be applied only to new typeface designs. (Work is now in hand with a view to preparing recommendations for a standard classification of typefaces).

The standard defines the terms 'weight' and 'width' and then recommends that the relative weights should be known as: extra-light, light, semi-light, (medium), semi-bold, bold, extra-bold, ultra-bold; and that the relative widths of typefaces should be known as: ultra-condensed, extra-condensed, condensed, semi-condensed, (medium), semi-expanded, expanded, extra-expanded, ultra-expanded.

If our founders will adopt this terminology there will be less confusion in the future. But typefounding is today essentially an international operation and a really precise and consistent terminology can only be evolved as a result of international co-operation. And it is surely important that some attempt should be made to determine definitions of weight and width by scientific means. If no satisfactory method of measuring width and weight can be discovered then these terms ought at least to be defined by example.

HERBERT SPENCER

High fidelity sound reproduction

George Neumes Ltd, £1

The article *Components for Hi Fi reproduction* (DESIGN September 1957 pages 24-34) approached this subject from the user's point of view. This book starts from the technical aspect, and is written by well known experts in the individual components such as amplifiers, loudspeakers, etc. It also discusses the wider aspects of acoustics, and the judgement of performance. In covering such a wide field it is likely to confound the layman, whilst the engineer using it as a text book might well be surprised to find that some chapters end with useful bibliographies, while others do not. The introduction refers to sound reproduction as an art, but

nowhere in the book is there any reference to assembling the components, to control panels, or cabinets other than boxes for loudspeakers.

PETER E. M. SHARP

Addendum

DESIGN July page 33: the caption to the photograph showing the foot pedals in a Citroen DS19 incorrectly referred to the pedal on the left as being the clutch. This pedal in fact operates the parking brake.

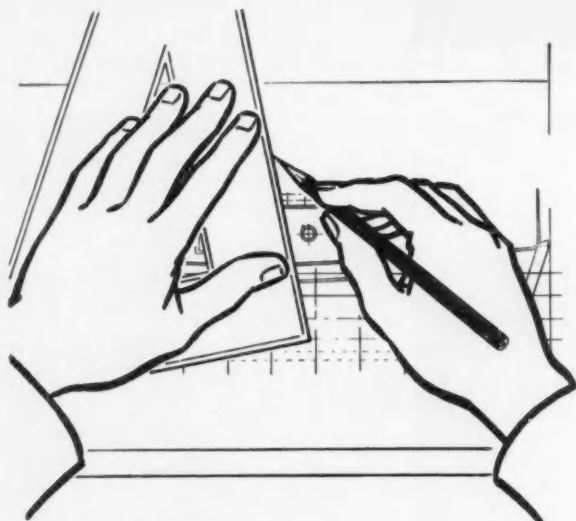
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Wolf Electric Tools Ltd, Pioneer Works, Hanger Lane, W5

DESIGNERS in this issue

Edward Ardizzone, FSIA; Quentin Blake; Ian Bradbery, MSIA; Russell Brockbank; Beryl Coles; Robin Day, ARCA; FSIA; André François; James Gardner, OBE, RDI, FSIA; Peter Hatch, MSIA; William Hewison, MSIA; Peter Kneebone, MSIA; R. H. Matthew, CBE, MA, FRIBA; Roger Nicholson, ARCA; Ronald Searle, FSIA; J. Sewell, ARCA (cover); Francis Smith, MSIA; A. F. Thwaites, FSIA; F. H. Townsend; Wanda Wistrich.

Addresses of designers may be obtained from the Editor



"To a chap like me –
and I'm proud of my work – my pencil's
my living.
The pencils I use have to stand up to fast
hard work, their grading's got to
be absolutely spot on – not almost
or nearly but bang on the dot every
time.
The leads must hold their points
and flow smoothly throughout a long line –
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so you won't find ghost lines in prints
made off my drawings. As a matter of
fact you can tell from a print when it is
my drawing – the print's always first class."

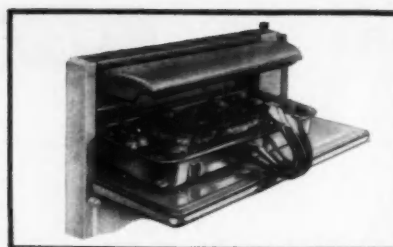
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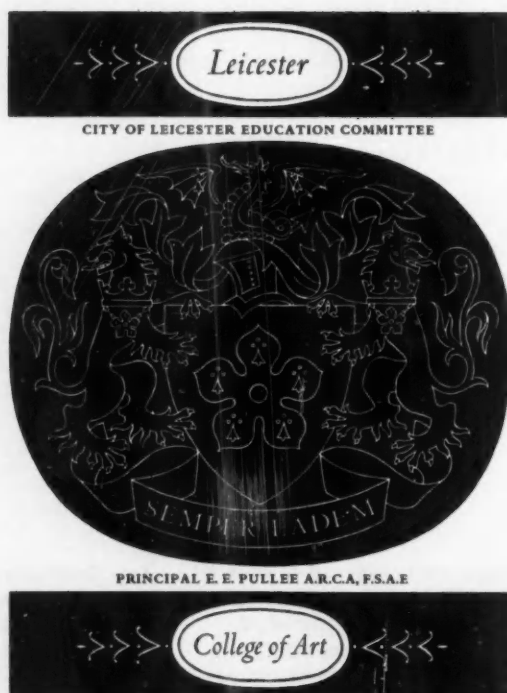
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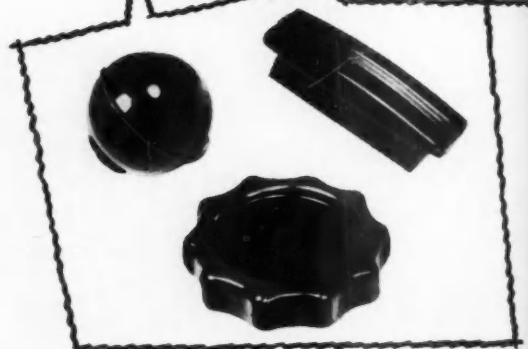
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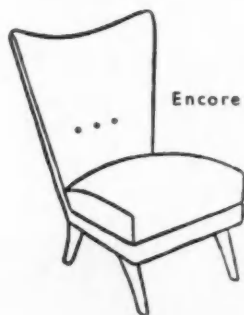
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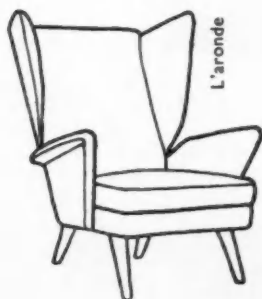
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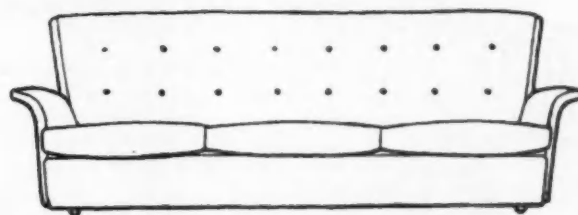
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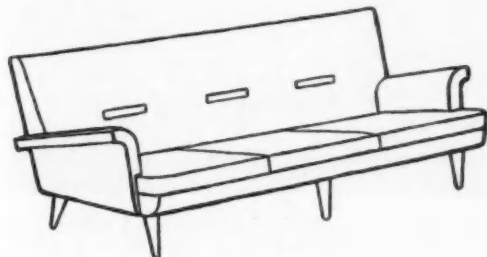


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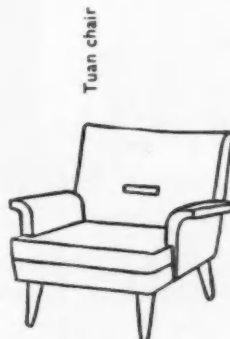


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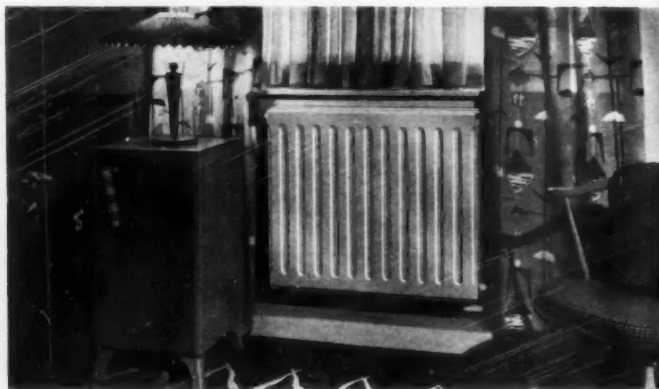
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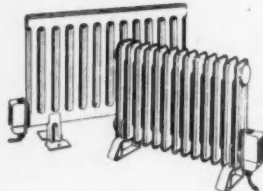
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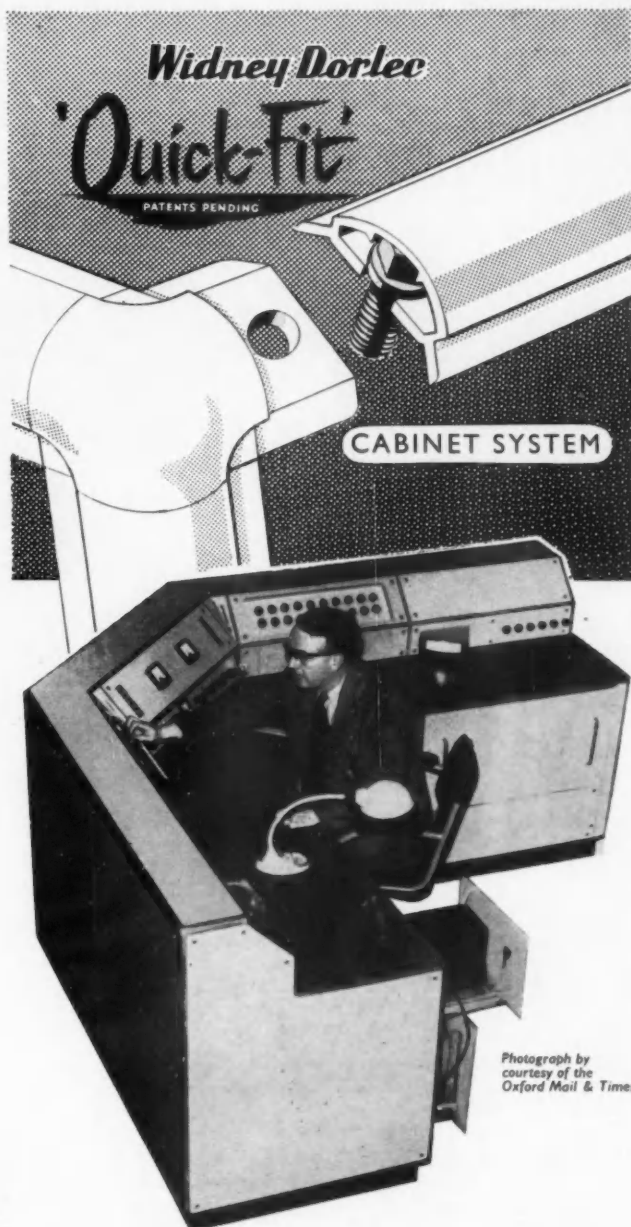
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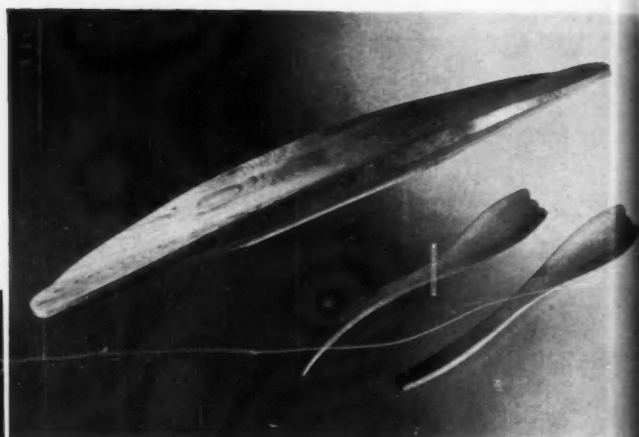
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MANUFACTURERS requiring the services of designers, whether for staff positions or in a consultant capacity are invited to apply to the *Record of Designers, CoID*, London, or to the *CoID, Scottish Committee*, 46 West George Street, Glasgow G2. They can obtain a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is free to British manufacturers and incurs no obligation.

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